

P. o. angl.

125

g

13183

Auswahl
englischer Gedichte

und

Prosastücke

für

Schulen

und

zum Privat-Gebrauch.

In vier Stufen geordnet

und mit erklärenden Anmerkungen, Präparation und kurzen
Biographieen der Dichter versehen

von

Dr. J. Finck,

Professor am Gymnasium und der Realschule zu Baden.

Weinheim 1878.

Verlag von Fr. Ackermann.

P. O. angl.

Finck

125 J.

Auswahl
Englischer Gedichte

und
Prosastücke

Schulen

als Privatgebrauch

In vier Stufen geordnet

mit vollständiger Anweisung, wie dieselben
Benutzen der Lehrer werden

Dr. J. Winck

Lehrer der Englischen und der Lateinischen Sprache

in der Königl. Friedrich-Wilhelms-Schule

zu Berlin

Verlag von J. Neumann, Neudamm

Auswahl Englischer Gedichte

und

Prosastücke

für

Schulen

und

zum Privatgebrauch.

In vier Stufen geordnet

und mit erklärenden Anmerkungen, Präparation und kurzen
Biographien der Dichter versehen

von

Dr. J. Finck,

Professor am Gymnasium und der Realschule zu Baden.



Weinheim 1878.

Verlag von Fr. Ackermann.



Druck von J. Hörning in Heidelberg.

Vorrede.

Den an unsern Mittelschulen für den Unterricht im Deutschen längst geltenden Grundsatz, dass das Memoriren von Gedichten sich nur lohne, wenn einfach schöne, dem Fassungsvermögen der Schüler zugängliche, aber gediegene Dichtungen eingeprägt und so der Jugend für's Leben mitgegeben werden, hat der Herausgeber seit einer Reihe von Jahren auch im englischen Unterricht befolgt, und so für die verschiedenen Stufen desselben allmählig eine Sammlung englischer Gedichte und Prosastücke angelegt, welche den grössten Theil dieser Auswahl bildet.

Während die allgemein bekannten und beliebten englischen Dichtungen naturgemäss auch hier sich wiederfinden, dürften die eingestreuten Prosastücke und die für die Anfänger bestimmte erste Abtheilung der Gedichte den deutschen Schulen noch grösstentheils fremd sein.

Der Herausgeber weiss aus langjähriger Erfahrung, wie wünschenswerth es ist, gleich von der ersten Stufe des Unterrichts an den Schülern ein Büchlein in die Hand geben zu können, aus dem sie Gedichtchen von wenigstens einigem poetischen Werthe, nicht blos kindische Verse, zu lernen haben, wobei der Lehrer des zeitraubenden Vorschreibens an die Tafel überhoben ist, was ihm bisher nicht erspart werden konnte, wenn solche anderswo her als aus dem magern Anhang der Grammatik entnommen werden sollten.

Ein weiteres, sehr wichtiges Moment sieht der Verfasser in einer möglichst eingehenden Erklärung der zu erlernenden Gedichte. Es genügt nicht, dass der Schüler nur einen allgemeinen Eindruck vom Sinne eines gelesenen oder zu memorirenden Stückes habe, dass er mehr fühle als erkenne, was es im Einzelnen sage und im Ganzen

bedeute; auch um die sprachlichen und sachlichen Eigenheiten und Einzelheiten muss er sich kümmern, da ja gerade aus der Erkenntniss dieser das rechte Verständniss hervorgeht, und nur durch sie die poetische Schönheit zur vollen Geltung kommt.

Diesem Erforderniss möglichst Rechnung zu tragen, glaubte der Herausgeber in den für Anfänger bestimmten Stücken auch in minder schwierigen Fällen dem Schüler helfend an die Hand gehen zu sollen, während er sich auf Erläuterung des Wichtigsten beschränkte in den Gedichten der späteren Abtheilungen, wo eine Erklärung gar mancher Dinge durchaus nicht so nahe liegt, ja oft zu den feinsten Distinktionen herausfordert, die den in altklassischen Dichtungen vorkommenden keineswegs nachstehen. *)

In den überall, wo wünschenswerth, beigefügten Ableitungen, namentlich denen aus dem Angelsächsischen, hofft der Verfasser zunächst dem Lehrer eine nicht unwillkommene Zugabe zu bieten; bei den für die Schüler zum Memoriren bestimmten Vokabeln (zu Gedicht 1—50) wurden die Ableitungen an's Ende der deutschen Bedeutungen gestellt, damit, wo der Lehrer es für zweckdienlich erachtet, der Schüler sie um so leichter übergehen kann.

Uebrigens wurden die Vokabeln als Präparation behandelt, wie solche allein bildenden Werth hat. Von der Grundbedeutung eines Wortes ausgehend, soll sie durch Uebergangsbedeutungen zu dem für die betreffende Stelle passenden Ausdruck führen, ein Verfahren, wozu bei Uebersetzung von Gedichten bekanntlich besonders häufig Veranlassung gegeben ist.

Was endlich die theils ausführlicheren, theils kürzeren Lebensbeschreibungen der in dieser Sammlung vertretenen 32 Dichter anlangt, so hat der Verfasser, dem damit beabsichtigten Zweck einer — wenigstens cursorischen — Lektüre entsprechend, dieselben so gehalten, dass er die Schüler vorwiegend mit dem Bildungsgange und den äussern Lebensverhältnissen des Dichters bekannt zu machen sucht, dabei den sittlichen Werth des Mannes hervortreten und erst in zweiter Reihe seine Leistungen in Verbindung mit und aus seinem Lebensgange sich

*) Vergl. in sachlicher Hinsicht S. 91, Anm. 2. — S. 98, Anm. 3. — S. 89, Anm. 3. — In sprachlicher Beziehung beispielsweise S. 110, Anm. 5. — S. 113, Anm. 9 und 10. — S. 83, Anm. 9.

entwickeln und seine Bedeutung als Dichter erkennen lässt. Die Sprache darin ist, wie jeder Sachverständige leicht ersehen wird, durchweg idiomatisch und edel gehalten.

Schliesslich ergreift der Verfasser diese Gelegenheit, Herrn Prof. Merkel, Vorstand der höh. Bürgerschule zu Freiburg i. Br., seinen verbindlichsten Dank auszusprechen für die von demselben ihm zu Theil gewordenen verbessernden Winke und Rathschläge, deren Beachtung die Brauchbarkeit des Werkchens als Schulbuch wesentlich erhöht.

Für weitere wohlgemeinte Ausstellungen und Verbesserungsvorschläge werden die Freunde des Büchleins bei dem Verfasser, resp. Herausgeber stets ein dankbares Entgegenkommen finden; möge es solcher Freunde eine reiche Zahl sich bald gewinnen und durch Förderung des engl. Unterrichts das Seinige dazu beitragen, unsere Jugend mit der englischen Poesie immer vertrauter zu machen!

Baden, im Juli 1878.

Der Herausgeber.

Contents.

1. Abtheilung.

	Seite		Seite
Awake, awake. <i>Schoolsong</i>	1	Memory of Friends. <i>Schoolsong</i>	8
Psalm CXVII. <i>Isaac Watts</i>	1	Change of Seasons.	
Good Night	2	<i>James Montgomery</i>	9
The Busy Bee. <i>Isaac Watts</i>	2	Whomade the World. <i>Schoolsong</i>	9
Our home is the Ocean	3	The Glow-Worm. <i>Schoolsong</i>	11
Peace of Mind. <i>Schoolsong</i>	3	My Heart is in the Highlands.	
The Traveller and the Lark. .	4	<i>Rob. Burns</i>	12
The Last Rose of Summer.		The Child's first Sorrow.	
<i>Th. Moore</i>	4	<i>F. Hemans</i>	12
To a Child. <i>Anonymous</i>	5	Song. <i>H. Coleridge</i>	13
The Humming Bird and the		The Nightingale and the Glow-	
Butterfly	6	Worm. <i>W. Cowper</i>	14
Improve each passing Hour.		The Tree and the Miser.	
<i>Schoolsong</i>	7	<i>W. Cowper</i>	15
The National Anthem. <i>Schoolsong</i>	7	An Evening Song. <i>Isaac Watts</i>	16

2. Abtheilung.

Thou art, O God. <i>Th. Moore</i>	17	Turn Fortune, turn thy Wheel	
Those Evening Bells. <i>Th. Moore</i>	18	<i>Alf. Tennyson</i>	37
We are Seven. <i>W. Wordsworth</i>	18	Night. <i>James Montgomery</i>	38
Praise for Creation and Providence		Rule Britannia. <i>James Thomson</i>	39
<i>Isaac Watts</i>	21	Aspirations of Youth.	
To the Cuckoo. <i>John Logan</i>	23	<i>James Montgomery</i>	41
Ballad of the Tempest.		The Burial of Sir John Moore.	
<i>James Fields</i>	24	<i>Ch. Wolfe</i>	42
Ye Mariners of England.		A Psalm of Life. <i>W. Longfellow</i>	43
<i>Th. Campbell</i>	25	The Destruction of Sennacherib's	
Actions not Words. <i>W. Cowper</i>	27	Army. <i>Lord Byron</i>	45
The White Cliffs of England .	28	Childe Harold's Adieu to England	
Ginevra. <i>Sam. Rogers</i>	29	<i>Lord Byron</i>	46
The Lion, the Fox, and the Geese		The Sea. <i>B. W. Procter</i>	49
<i>J. Gay</i>	31	Hebrew Hymn. <i>W. Scott</i>	51
The Native Land. <i>W. Scott</i>	33	Saturday. <i>Eb. Elliot</i>	52
A Ballad of the Hermit.		The Giant and the Dwarf.	
<i>O. Goldsmith</i>	34	<i>O. Goldsmith</i>	54
On the Death of a Friend.		Plea for Mercy. <i>W. Shakespeare</i>	56
<i>W. Montgomery</i>	36	Fortitude and Perseverance.	
		<i>W. Scott</i>	57

VIII

3. Abtheilung.

	Seite		Seite
On a Country Life. . . <i>A. Pope</i>	58	I never cast a Flower away.	
Lucy Gray. . . <i>W. Wordsworth</i>	59	<i>Carol. Southey</i>	73
Love of England. . . <i>W. Cowper</i>	61	The Battle of Blenheim.	
Rub or Rust. <i>E. Elliot</i>	62	<i>Rob. Southey</i>	74
The Treasure of the Deep.		The Old Cottage Clock.	
<i>F. Hemans</i>	63	<i>Ch. Swain</i>	76
On Remembrance. . . <i>R. Southey</i>	65	The old Clock on the Stairs.	
The Common Lot. <i>J. Montgomery</i>	67	<i>W. Longfellow</i>	77
Answer to „The Common Lot“.		On the Receipt of my Mother's	
<i>Lord Byron</i>	69	Picture. <i>W. Cowper</i>	80
In Memoriam. . . <i>Alf. Tennyson</i>	71	The Leveller. <i>Procter</i>	83
Thy Voice is on the Rolling Air.		The Bridge. <i>W. Longfellow</i>	84
<i>Alf. Tennyson</i>	72		

4. Abtheilung.

An Epitaph on W. Shakespeare.		Murder of the young Princes.	
<i>Milton</i>	87	<i>W. Shakespeare</i>	104
The Wreck of the Hesperus.		Sleep. <i>W. Shakespeare</i>	106
<i>Longfellow</i>	88	Hubert and Arthur. <i>Shakespeare</i>	107
Song on May-Morning. <i>Milton</i>	92	True Friendship. . . <i>Rob. Hall</i>	115
The Widow and the Child.		The Queen of France. <i>Edm. Burke</i>	116
<i>Alf. Tennyson</i>	93	Life compared to a River. <i>H. Davy</i>	118
She walks in Beauty.		The Curse of War. <i>Sidney Smith</i>	119
<i>Lord Byron</i>	94	The Well of St. Keyne. <i>R. Southey</i>	121
A Portrait. . . <i>W. Wordsworth</i>	95	The Contest between Eyes and	
The Last Minstrel. . . <i>W. Scott</i>	97	Nose. <i>W. Cowper</i>	124
Excelsior. <i>W. Longfellow</i>	102	The Seven Ages. <i>W. Shakespeare</i>	126

5. Biographieen.

Burke, Edmund	141	Montgomery, James	150
Burns, Robert	143	Moore, Thomas	153
Byron, Lord	154	Pope, Alexander	135
Campbell, Thomas	152	Procter, Bryon Walter	157
Coleridge, Hartley	159	Rogers, Samuel	144
Cowper, William	140	Scott, Walter	146
Davy, Humphry	153	Shakespeare, William	129
Elliot, Ebenezar	154	Smith, Sidney	145
Fields, James	160	Southey, Caroline	151
Gay, John	134	Southey, Robert	150
Goldsmith, Oliver	138	Swain, Charles	159
Hall, Robert	144	Thomson, James	137
Hemans, Felicia	158	Tennyson, Alfred	161
Logan, John	142	Watts, Isaac	134
Longfellow, Henry Wadsworth	159	Wolfe, Charles	158
Milton, John	131	Wordsworth, William	145

6. Präparation zu Gedicht No. 1—50.

1. Abtheilung.

1. AWAKE, AWAKE.

1. Awake! awake! the eye of morn
Looks o'er¹ the purple hill,
The snowy blossoms of the thorn
Are wet with dew-drops still.
2. The thrush has poured² his³ matin lay
So sweetly from the brake;
The lark soars up to meet⁴ the day,
And sings at Heaven's gate.
3. Awake! to him who formed the light
Your grateful anthems bring;
With nature's feathered tribes unite⁵
His boundless love to sing.

Schoolsong.

2. PSALM CXVII.

1. From⁶ all that dwell below the skies
Let the Creator's praise arise;
Let the Redeemer's name be sung
Through every land, by every tongue.
2. Eternal are Thy mercies, Lord —
Eternal truth attends Thy word;
Thy praise shall sound from shore to shore,
Till suns shall rise and set no more.

Isaac Watts. 1674—1748.

1 o'er für over.

2 has poured, poured out, hat ausströmen lassen, ergossen.

3 his: auch unter den kleinen Vögeln werden manche wie thrush, lark, nightingale u. a. bald männlich, bald weiblich gebraucht.

4 to meet..., dem Tag zu begegnen = entgegen.

5 unite, vereinige dich, stimme ein mit.

6 from: Ort, Richtung woher.

3. GOOD NIGHT.

1. Good night.
May heavenly peace and sweet repose
Dwell in each heart, each eyelid close,
Good night, good night.
 2. Good night,
May we at morn each other greet
Smiling with joy and friendship sweet,
Good night, good night.
-

4. THE BUSY BEE.

1. How doth¹ the little busy bee
Improve each shining² hour,
And gather honey all the day,
From ev'ry op'ning flower.
2. How skilfully she builds her cell!
How neat she spreads her wax!
And labours hard³ to store it well
With the sweet food she makes.
3. In works of labour or of skill
I would be busy too;
For Satan finds some mischief still⁴
For idle hands to do.
4. In books, or work, or healthful play,
Let my first years be past,⁵
That I may give for every day
Some good account at last.

Schoolsong, by Isaac Watts.

1 doth für does.

2 each shining hour, jede sonnige, heitere Stunde.

3 hard, strenge.

4 still, beständig, stets.

5 past, steht statt welcher Form?

5. OUR HOME IS THE OCEAN.

1. Our home is the ocean,
 Our grave is the deep;
 We feel no emotion
 As¹ on it we sleep;
 The waves are our pillow,
 Our cradle² the sea,
 The rougher the billow,
 The happier we.

2. Our home is the ocean,
 A mariner's boast,
 With waves in wild motion
 We love it the most.
 And 'tis³ our endeavour,
 In battle and breeze,⁴
 That England shall ever
 Be lord of the seas.

6. PEACE OF MIND.

1. When all within⁵ is peace,
 How nature seems to smile,
 Delights that never cease,
 The live-long day beguile.⁶
 From morn to dewy eve,
 With open hand she showers
 Fresh blessings to deceive,⁷
 And soothe the silent⁸ hours.

1 as, während.

2 Ergänze die Prädikate nach cradle, billow, und happier.

3 'tis für it is.

4 breeze hier Sturm.

5 within, im Innern.

6 und 7 beguile und deceive, berücken und täuschen (die lange Zeit)
 = verfürzen.

8 silent hours, die stillen, einsamen, langen Stunden.

2. It is content of heart,
 Gives¹ nature power to please,
 The mind that feels no smart
 Enlivens all² it sees;
 Can make a wint'ry sky
 Seem bright as smiling May
 And evening's closing³ eye
 As peep of early day.

Schoolsong.

7. THE TRAVELLER AND THE LARK.

1. „Sweet lark, why take⁴ you so early⁵ a flight,
 Carolling thus in the sun's first light?“
 „I sing God's praise for life renewed,
 And thus I show my gratitude.
 Always has⁶ this sweet taste been mine;
 Is it not, Traveller, also thine?“
2. And ever⁷ so loud in the air sang she,
 And ever so glad on the earth went he;
 Her wing was strong, and his step was light,
 In the lovely morn with its sun so bright;
 And God in heaven deign'd to bless
 Their offering and thankfulness.

8. THE LAST ROSE OF SUMMER.

1. 'Tis⁸ the last rose of summer,
 Left blooming alone;
 All her⁹ lovely companions
 Are faded and gone;

1 ergänze which gives...

2 all it sees: all that it sees.

3 closing, sich schließend: warum nicht von der Nacht gesagt, sondern vom Abend?

4 statt take you sollte es in der fragenden Wortstellung heißen?

5 early a, warum steht a nach early?

6 always has — siehe die gewöhnliche Wortfolge.

7 ever so loud, stets so laut = stets oder immer lauter u.

8 'Tis für it is.

9 her: Sind nicht Sachen neutra im Englischen?

No flower of her kindred,
 No rosebud is nigh,
 To reflect back¹ her blushes,
 Or give sigh for sigh.

2. I'll² not leave thee, thou lone one,
 To pine on the stem,
 Since the lovely are sleeping,
 Go, sleep thou with them.
 Thus kindly I scatter
 Thy leaves o'er the bed,
 Where thy mates of the garden
 Lie scentless and dead.

3. So soon may I follow,
 When friendships³ decay,
 And from love's shining circle⁴
 The gems drop away!
 When true hearts lie withered,
 And fond ones are flown,
 Oh! who would inhabit
 This bleak world alone?

Th. Moore. 1779—1852.

9. TO A CHILD.

1. Thy memory, as a spell
 Of love, comes o'er my mind —
 As dew upon the purple⁵ bell
 As perfume on the wind: —
 As music on the sea —
 As sunshine on the river; —
 So hath it always been to me,
 So shall it be for ever.

1 back: reflect heißt an sich schon?

2 I'll für I will —

3 friendships: warum der pluralis? An was wird dabei gedacht?

4 love's shining circle, der Liebe strahlendes Diadem ist der Kreis der Freunde, von denen einer nach dem andern wegstirbt, wie Edelstein nach Edelstein mit der Zeit aus dem Diadem fällt!

5 the purple bell, die purpurfarbige Glockenblume (bell, die Glocke).

2. I hear thy voice in dreams
 Upon¹ me softly call,
 Like echoes of the mountain streams
 In sportive waterfall.
 I see thy form as when²
 Thou wert a living thing,
 And blossomed in the eyes of men,
 Like any flower of Spring.
3. Thy soul to heaven hath fled,
 From earthly thralldom free;
 Yet, 't is not as the dead
 That thou appear'st to me.
 In slumber I behold
 Thy form, as when on earth,
 Thy locks of waving gold,
 Thy sapphire eye of mirth.
4. I hear, in solitude,
 The prattle kind and free
³Thou uttered'st in joyful mood
 While seated on my knee.
 So strong each vision seems
⁴My spirit that doth fill,
 I think not they are dreams,
 But that thou livest still.

Anonymous.

10. THE HUMMING-BIRD AND THE BUTTERFLY.

A Humming-bird met a butterfly, and, being pleased with the beauty of its person and the glory of its wings, made an offer of perpetual friendship. 'I cannot⁵ think of it', was the

-
- 1 to call upon heißt gewöhnlich einen kurzen Besuch machen; hier wörtlich: Einem rufen.
 2 as when mit Conj., ungewöhnlich für as if; verschieden von dem in Str. 3 folgenden as when on earth: wie damals, als du auf der Erde warst.
 3 Ergänze which.
 4 Constr. each vision that (which) fills my spirit seems so strong, that I do not think — —. doth für does.
 5 Nicht daran zu denken!

reply, 'as you once spurned me, and called me a crawling dolt'.¹ — 'Impossible'! exclaimed the humming-bird, 'I always entertained the highest respect for such beautiful creatures as you'. — 'Perhaps you do now', said the other; but when you insulted me, I was a caterpillar.' So let me give you a piece of advice: never insult the humble, as they may some day become² your superiors.' —

11. IMPROVE EACH PASSING HOUR.

1. Improve each passing hour,
For time³ is on the wing;
Sip honey from the flower,
And merrily, merrily, merrily sing.
All folly ends in sadness,
For trouble it will bring,
But wisdom leads to gladness,
And merrily, merrily, merrily sing.
2. Repine⁴ not if from labour
Your health and comfort spring,
Work hard and help your neighbour,⁵
And merrily, merrily, merrily sing.
Store not your minds with fable,
To truth your homage bring,
Do all the good you're⁶ able,
And merrily, merrily, merrily sing.

Schoolsong.

12. THE NATIONAL ANTHEM.

1. God save Britannia's Queen;
Long live our noble Queen!
God save the Queen!

1 Einen kriechenden Tölpel.

2 may become y. s. da sie vornehmer werden können als du.

3 time ohne Artikel für die Zeit; is on the wing, ist auf der Schwinge, fliegt, eilt dahin.

4 Repine not: wie heißt die verneinende Form gewöhnlich?

5 neighbour, der Nächste.

6 you're able für you are able.

Send¹ her victorious,
 Happy and glorious,
 Long to reign over us,
 God save the Queen!

2. Thy choicest gifts in store,
 On her² be pleased to pour,
 Long may she reign.
 May she defend our laws,
 And ever give us cause
 To sing with heart and voice,³
 God save the Queen!

3. Do thou her steps direct,
 Watch over and protect
 Our gracious Queen;
 Shed o'er her heart a ray
 Of Wisdom's glorious day,
 Loved be Victoria's sway,
 God save the Queen!

Schoolsong.

13. MEMORY OF FRIENDS.

1. Old friends shall never be forgot,
 Whose love was love sincere;
 And still, whatever be their lot,
 We'll make them welcome here.

2. The kindness⁴ they have often shown
 We long have borne in mind,
 And long⁵ we hope our friends have known;
 A welcome where to find.

1 Send her = render, make her, etwa: ihre Sendung sei eine siegreiche, glückliche und ruhmvolle Regierung.

2 Confr. be pleased to pour thy choicest gifts etc.

3 with heart and voice, herzlich und laut (aus voller Kehle).

4 Ergänze which they...

5 we hope, (that) our friends have known long (since). Die Conj. that in Substantivsätzen häufig ausgelassen!

3. It shall not yet be said with truth,
That now our hearts are cold;
The friends who loved us in our youth,
We'll love when they are old.
4. And if in ills through which we stand,¹
They kind assistance need,
We'll stretch them forth a helping hand,
And be a friend indeed.

Schoolsong.

14. CHANGE OF SEASONS.

1. Who loves not spring's voluptuous hours,
The carnival of birds and flowers?
Yet who would choose, however dear,
That spring should revel all the year?
2. Who loves not summer's splendid reign,
The bridal of the earth and main?
Yet who would choose, however bright,
A dog-day noon without a night?
3. Who loves not autumn's joyous round,
When corn, and wine, and oil abound?
Yet who would choose, however gay,
A year of unrenewed decay?
4. Who loves not winter's awful form,
The sphere-born² music of the storm?
Yet who would choose, how grand soever,
The shortest day to last for ever?

James Montgomery. 1771—1854.

15. WHO MADE THE WORLD.

1. I saw the glorious sun arise,
In morning's early grey;
I saw him light the eastern skies
And melt the shades away.

1 through which we stand, während welcher wir stehen, d. i. in besserer Lage sind; das Bild wird aus dem vorletzten Verse klar.

2 sphere-born music — den Sphärengesang.

Who made the sun to shine¹ so bright,
 The heavens to adorn?
 Who turn'd the darkness into light,
 And gave us back the morn?

Chorus.

'Twas God who made the sun so bright,
 The heavens to adorn;
 'Twas God who made the darkness light,
 And gave us back the morn.

2. Last night the moon's bright crescent rose,
 With pale and tender beams;
 But every day she larger grows,
 'Till round and full she seems.
 Who made the moon-light fair and soft,
 And ev'ry twinkling star;
 Who placed them in the heavens aloft,
 To give us light from far?

Chorus.

'Twas God who made the moon-light soft;
 And every twinkling star;
 He placed them in the heavens aloft,
 To give us light from far.

3. I walk'd abroad in early spring,
 And mark'd the flowers that grew;
 The little birds were on the wing,
 And happy insects too.
 Who made this wond'rous world of² ours,
 The birds and insects small!
 The spreading trees, the springing flowers,
 And who preserves them all?

Chorus.

'Twas God who made this world of ours,
 The birds and insects small;
 The spreading trees, the springing flowers,
 And he preserves them all.

1 made the sun to shine, in order to shine, for shining; was hieße
 made the sun shine s. br.?

2 this world of ours für: diese unsere Welt, Erde.

4. Since He who made the glorious sky,
 The sun, and moon, and stars,
 Still looks to earth from heaven on¹ high,
 And for His creatures cares;
 May² we His children then believe
 That God will be our friend;
 With mercy will His lambs receive,
 And keep us to the end.

Chorus.

Yes — We His children may believe,
 That God will be our friend,
 With mercy will His lambs receive,
 And keep us to the end.

Schoolsong.

16. THE GLOW-WORM.

1. Once a little boy was straying
 Thro'³ the woody lanes at night,
 And he there, its light displaying,
 Saw a pretty glow-worm bright.
2. He a moment stood to wonder
 What could shed such dazzling light;
 Then some green leaves⁴ hid it under,
 And took home this glow-worm bright.
3. But his joys were all embitter'd⁵
 When the morning brought its light,
 For no more before him glitter'd
 That small pretty glow-worm bright.
4. Thus through life we see with sorrow
 Hopes which seem most bright to-night,
 Change and fade upon the morrow,
 Like that little glow-worm bright.

Schoolsong.

1 from heaven on high, aus Himmels Höhe (vom Himmel droben).

2 may we then believe, mögen wir, können wir demgemäß gl.

3 thro' für through.

4 hid it under, construire he hid it under some gr. l.

5 embittered, verbittert, past part. eines, wie es scheint, vom Dichter eigens gebildeten Verbs nach Analogie von embellish, embody etc.

17. MY HEART IS IN THE HIGHLANDS.

1. My heart's in the Highlands, my heart is not here;
 My heart's in the Highlands, a¹ chasing the deer:
 Chasing the wild deer and following the roe,
 My heart's in the Highlands wherever I go.
 Farewell to the Highlands, farewell to the North,
 The birth-place of valour, the country of worth,
 Wherever I wander, wherever I rove,
 The hills of the Highlands for ever I love.
2. Farewell to the mountains, high cover'd with snow;
 Farewell to the straths² and green valleys below;
 Farewell to the forests and wild-hanging³ woods;
 Farewell to the torrents and loud-pouring floods:
 My heart's in the Highlands, my heart is not here;
 My heart's in the Highlands, a chasing the deer;
 Chasing the wild deer, and following the roe,
 My heart's in the Highlands wherever I go.

Rob. Burns. 1759—1796.

18. THE CHILD'S FIRST SORROW.

1. 'Oh! call my brother back to me!
 I cannot play alone;
 The Summer comes with flower and bee —
 Where is⁴ my brother gone?
2. The butterfly is glancing bright,
 Across⁵ the sunbeam's track;
 I care not now to chase⁶ its flight —
 Oh! call my brother back!

1 a chasing = on, an chasing, auf dem Jagen.

2 strath, schott. Wort = strait, Paß; die Klinge, Bergschlucht mit Bächlein, deren Ausgang zu den „green valleys below“ führt.

3 wild hanging woods = hanging branches of wild woods, trees wie Fichten, Tannen, Birken etc.

4 Bemerke is gone, statt has: wo befindet er sich jetzt?

5 across the sunbeam's track: schimmert (quer) durch den Streifen des Sonnenstrahls, d. h. schimmert im Glanze der strahlenden Sonne.

6 to chase its flight, seinem Flug nachjagen, den Fliehenden verfolgen.

3. The flowers run wild¹ — the flowers we sow'd
 Around our garden tree;
 Our vine is drooping² with its load;
 Oh! call him back to me!' —
4. 'He would not hear my voice, fair child,
 He may³ not come to thee;
 The face that once like Spring-time smiled,
 On earth no more thou'lt see!
5. A rose's brief bright life of joy
 Such unto him was given;
 Go — thou must play alone, my boy!
 Thy brother is in heaven!' —
6. 'And has he left his birds and flowers;
 And must I call in vain?
 And through the long, long summer hours,
 Will he not come again?
7. And by the brook and in the glade
 Are all our wanderings o'er?
 Oh! while my brother with me play'd,
⁴Would I had loved him more!' —

F. Hemans. 1793—1835.

19. SONG.

1. 'Tis sweet to hear the merry lark,
 That bids a blithe good-morrow;
 But sweeter to hark in the twinkling dark,
 To the soothing song of sorrow.
 Oh nightingale! What doth her ail?
 And is she sad or jolly?
 For ne'er⁵ on earth was sound of mirth
 So like to melancholy.

1 run wild schießen wild empor, verwildern.

2 our vine is drooping with its load, unser Weinstock biegt sich, sinkt unter seiner Last.

3 may not, er darf nicht, = is not permitted to come.

4 would statt I would, ich wollte, wünschte.

5 Ne'er was sound für there was never a sound so...

2. The merry lark, he¹ soars on high,
 No worldly thought o'ertakes him,
 He sings aloud to the clear blue sky,
 And the day-light that awakes him,
 As² sweet a lay, as loud, as gay,
 The nightingale is trilling;
 With feeling³ bliss, no less than his,
 Her little heart is thrilling.

3. Yet ever and anon, a sigh
 Peers through her lavish mirth;
 For the lark's bold song is of the sky,
 And hers is of the earth.
 By night and day, she tunes her lay,
 To drive away all sorrow;
 For bliss, alas! to-night must pass,
 And woe may come to-morrow.

H. Coleridge. 1796—1849.

20. THE NIGHTINGALE AND THE GLOW-WORM.

1. A nightingale that all day long
 Had cheer'd the village with his⁴ song,
 Nor⁵ yet at eve his note suspended,
 Nor yet when even-tide was ended —
 Began to feel, as⁶ well he might,
 The keen demands of appetite:
 When, looking eagerly around,
 He spied, far off upon the ground
 A something shining in the dark,
 And knew the glow-worm by his spark:
 So stooping down from hawthorn⁷ top,
 He thought to put him in his crop.

1 he, beachte das genus; vergl. S. 1. Anm. 3.

2 as sweet a lay — constr. the nightingale is tr. a lay as sweet, as loud., as gay.

3 with feeling bliss: feeling ist das adjective participle = felt, gefühlt, mit Wohlgefühl.

4 His, vergleiche das vorangehende Gedicht B. 9 u. ff.

5 nor — nor, und weder — noch auch, (lat. neque — neque.)

6 as well he might: ergänze do, wie sie wohl mochte, durfte (in Anbetracht ihrer vorangehenden Anstrengung und ihres langen Fastens).

7 In Prosa: from the oder a hawthorn top.

2. The worm, aware of his intent,
 Harangued him thus, right eloquent:¹ —
 'Did you admire my lamp, quoth he,
 'As much as I your minstrelsy,
 You would abhor to do me wrong,
 As much as I to spoil your song;
 For 'twas the self-same power Divine,
 Taught² you to sing and me to shine,
 That you with music, I with light,
 Might beautify and cheer the night'.
 The songster heard his short oration,
 And, warbling out his approbation,
 Released him, as my story tells,
 And found a supper somewhere else.

W. Cowper. 1731—1800.

21. THE TREE AND THE MISER.³

1. A Peasant to his lord⁴ paid yearly court,
 Presenting pipins of so rich a sort
 That he, displeased to have a part alone,
 Removed the tree, that all might be his own.
 The tree too old to travel,⁵ though before
 So fruitful, wither'd and would yield no more.
 2. The squire,⁶ perceiving all his labour void,
 Cursed his own pains, so foolishly employ'd.
 And „Oh!“ he cried, „that I had lived content
 With tribute, small indeed, but kindly meant!
 My avarice has expensive⁷ proved to me,
 Has cost me both my pipins and my tree.

W. Cowper. 1731—1800.

1 right eloquent: womit ist eloquent zu verbinden?

2 Ergänze which t. y. t. s.

3 Miser, der Geizhals, das latein. miser, der elende, unglückliche Mensch!

4 his lord, seinem Grundherrn, Zinsherrn, lord of the manor.

5 to travel, zu wandern, d. i. versetzt zu werden.

6 squire, (v. esquire, v. écurier), der Junfer, Gutsherr; Titel einer Person, die den nächsten Rang nach dem Ritter, knight, hat.

7 has expensive proved to me: ist diese Wortstellung in Prosa gestattet?

22. AN EVENING SONG.

1. And now¹ another² day is gone,
I'll sing my Maker's praise:
My comforts³ every hour make known⁴
His providence and grace.
2. But how my childhood runs to waste!⁵
My sins, how great their sum!
Lord, give me pardon for the past,
And strength for days to come.⁶
3. I lay my body down to sleep;
Let angels guard my head,
And through the hours of darkness keep
Their watch around my bed.
4. With cheerful heart I close my eyes,
Since thou wilt not remove;⁷
And in the morning let me rise,
Rejoicing in thy love.

Isaac Watts. 1674—1748.

1 now that, since another day, und nun daß, da nun.

2 another, wieder ein.

3 Comforts, die Bequemlichkeiten des Lebens, das Wohlergehen.

4 to make known, bekannt machen, kund thun.

5 runs to waste läuft, artet in Vergeudung aus.

6 days to come, künftige Tage.

7 not remove, Dich nicht entfernen willst, intr.

2. Abtheilung.

23. THOU ART, O GOD!

1. Thou art, O God, the life and light
Of all this wondrous world we see;
Its glow by day, its smile by night,
Are but¹ reflections caught from thee.
Where'er we turn, thy glories² shine,
And all things fair and bright are Thine!
2. When Day, with farewell beam, delays
Among the opening clouds of Even,³
And we can almost think⁴ we gaze
Through golden vistas into heaven —
Those hues, that⁵ make the sun's decline
So soft, so radiant, Lord, are Thine!
3. When Night, with wings of starry⁶ gloom,
O'ershadows all the earth and skies,
Like some dark, beauteous bird, whose plume
Is sparkling with unnumber'd eyes —
That sacred gloom, those fires divine,
So grand, so countless, Lord, are Thine!
4. When youthful Spring around us breathes,
Thy spirit warms her⁷ fragrant sigh;

1 but, nur; ursprüngl. praep. = außer, jetzt, wo es allein (ohne Negation) steht, einen verschwiegenen, negativen oder zu beschränkenden, Gedanken voraus, hier: nothing.

2 glories, Herrlichkeit; — strahlt deine Herrlichkeit. Der plur. abstrakter Subst. bezeichnet nicht sowohl den abstrakten Begriff, als vielmehr die verschiedenen einzelnen Aeußerungen der betreffenden Eigenschaft, Wiederholung der betr. Handlung etc.

3 Ist Even zu heaven ein ächter Reim? — Warum sind Even und Day groß geschrieben; warum ohne Artikel gebraucht?

4 Ergänze that, sieh S. 13. Anm. 5.

5 Wäre the sun's decline als Subject sachlich nicht richtiger?

6 starry gloom, von bestirntem Dunkel: Der sonst dunkle Himmel ist mit lichten Punkten (Sternen) durchschienen, besetzt.

7 her, auf spring bezogen, also fem. für „der Lenz“; die andern Jahreszeiten werden fast nur männlich aufgefaßt.

And every flower the Summer wreathes
 Is born beneath that kindling eye.
 Where'er we turn, thy glories shine,
 And all things fair and bright are Thine!

Th. Moore. 1779—1852.

24. THOSE EVENING BELLS.

1. Those evening bells! those evening bells!
 How many a tale their music tells,
 Of youth, and home, and that sweet time
 When last I heard their soothing chime!¹
2. Those joyous hours are past² away!
 And many a heart, that then was gay,
 Within the tomb now darkly dwells,
 And hears no more those evening bells!
3. And so 'twill be when I am³ gone;
 That tuneful peal⁴ will still ring on,
 While other bards shall walk these dells,⁵
 And sing your praise, sweet evening bells!

Th. Moore. 1779—1852.

25. WE ARE SEVEN.

1. A simple child, dear brother Jim,⁶
 That lightly draws its breath,
 And feels its life in every limb,
 What should it know of death?

1 chime, Geläute; meistens ein besonders eingeübtes, mehr oder weniger kunstgerechtes Geläute nach Taft und Klang.

2 Siehe vocab. zu Ged. 4.

3 am gone, wenn ich einmal fort bin, nicht mehr bin.

4 tuneful peal, der melodische Schlag (vom lat. pello), das melodische Geläute.

5 dells, diese Thäler; dell verw. mit dale, (Thal) volksthümlich auch im Deutschen noch gebraucht in Verbindung mit Ortsnamen, z. B. Kreuzdell (f. Kreuzbergdell).

6 Jim, Abkürzung von James, die wirkl. oder gedachte Person, an welche die Erzählung zunächst gerichtet war.

2. I met a little cottage girl;¹
 She was² eight years old, she said;
 Her hair was thick with many a curl
 That clustered³ round her head.
3. She had a rustic woodland air,⁴
 And she was wildly clad;⁵
 Her eyes were fair, and very fair;
 Her beauty made me glad.
4. „Sisters and brothers, little maid,
 How many may you be?“
 „How many? Seven in all,“⁶ she said,
 And wondering look'd at me.
5. „And where are they? I pray you, tell.“
 She answer'd, „Seven are we;
 And two of us at Conway⁷ dwell,
 And two are gone to sea.
6. „Two of us in the churchyard lie,
 My sister and my brother;
 And, in the churchyard cottage, I
 Dwell near them with my mother.“
7. „You say that two at Conway dwell,
 And two are gone to sea;
 Yet ye are seven! — I pray you, tell,
 Sweet maid,⁸ how this may be?“

1 Cottage girl, ein Landmädchen, Bauernmädchen, von cottage, die Hütte, das Bauernhäuschen.

2 she was in einer Silbe zu lesen; ebenso weiter unten seven.

3 that clustered round..., die ihren Kopf umwallten (to cluster, büschelartig machen).

4 woodland air, Aussehen von Wald- oder Bergbewohnern.

5 wildly clad, wild, seltsam gekleidet.

6 in all, im Ganzen, alle zusammen genommen.

7 Conway, Stadt in Carnarvon, Nordwales. Dieses malerische Gebirgsland mit seinem einfachen, an alten Sitten hängenden Hirtenvolk ist also der Schauplatz dieses Gedichtes. Ueber die patriotischen Warden des Landes vergl. engl. Geschichte, Edward I.

8 sweet maid, liebes Kind (Mädchen).

8. Then did the little maid reply,
 „Seven boys and girls are we;
 Two of¹ us in the churchyard lie,
 Beneath the churchyard tree.“
9. „You run about, my litte maid;
 Your limbs they are alive!
 If two are in the churchyard laid,²
 Then ye³ are only five.“
10. „Their graves are green, they may be seen,“
 The little maid replied,
 „Twelve steps or more from my mother's door;
 And they are side by side.⁴
11. „My stockings there I often knit,
 My kerchief⁵ there I hem;
 And there upon the ground I sit —
 I sit and sing to them.
12. „And often after sunset, sir,
 When it is light and fair,
 I take my little porringer,⁶
 And eat my supper there.
13. „The first that died was little Jane;
 In bed she moaning lay,
 Till God released her of her pain;
 And then she went away.
14. „So in the churchyard she was laid;
 And when the grass was dry,
 Together round her grave we played,
 My brother John and I.

1 two of us, zweijilbig, trochäisch zu lesen.

2 laid, vergl. mit lie, V. 8.

3 ye poet. für you.

4 side by side, neben einander.

5 kerchief, das Kopfstuch, Halstuch, vom fr. couvrechef (couvrir u. chef, chief).

6 porringer, Schüsselchen, aus dem porridge, Hafermehl-Brei, gegessen wird.

15. „And when the ground was white with snow,
And I could run and slide,
My brother John was forced to go;
And he lies by her side.“¹

16. „How many are you, then,“² said I,
„If they two³ are in heaven?“
The little maiden did reply,
„O master!⁴ we are seven.“

17. „But they are dead: those two are dead;
Their spirits are in heaven!“
’Twas throwing words away;⁵ for still
The little maid would have her will,
And said, „Nay,⁶ we are seven!“

W. Wordsworth 1770—1851.

26. PRAISE FOR CREATION AND PROVIDENCE.

1. I sing the almighty power of God,
That made⁷ the mountains rise,
That spread the flowing seas abroad,⁸
And built the lofty skies.

2. I sing the wisdom that ordained
The sun to rule⁹ the day;
The moon shines full¹⁰ at His command,
And all the stars obey.

1 by her side, neben ihr; drücke dies auch englisch in 2 Wörtern aus!

2 then, also, demnach.

3 they two, diese zwei.

4 master, Herr; Anrede der Landleute und wenig Gebildeten statt sir.

5 throwing words away, es waren verlorene Worte; wörtlich?

6 nay, nein; agl. nâ, (lat. ne, gr. nae).

7 made the mountains rise, welche die Berge sich erheben ließ; vergl. who made the sun to shine... Siehe S. 10. Anm. 1.

8 abroad, von a und broad, in's Breite, umher. — V. 1 u. 3 „was für ein Reim?“

9 to rule, regeln, beherrschen.

10 the moon shines full: full ist zwar Adverb, doch zugleich als Bestimmung des die Thätigkeit äussernden Subjects moon anzusehen: she shines a fulmoon! Das Adverb fully, ganz und gar, könnte hier keine Anwendung finden.

3. I sing the goodness of the Lord,
That filled the earth with food;
He formed the creatures with His word,
And then pronounced them good.
4. Lord, how Thy wonders are displayed
Where'er I turn mine¹ eye —
If I survey the ground I tread,
Or gaze upon the sky.
5. There's not a plant or flower below,
But² makes Thy glories known;
And clouds arise and tempests blow,
By order from Thy throne.
6. Creatures (as numerous as they be)³
Are subject to thy care;
There's not a place where we can flee
But God is present there.
7. In heaven He shines with beams of love,
With wrath in hell beneath!
'T is on His earth⁴ I stand or move,
And 't is His air I breathe.
8. His hand is my perpetual guard;
He keeps me with His eye;
Why should I then forget the Lord,
Who is for ever nigh?⁵

Isaac Watts. 1674—1748.

1 mine eye, warum nicht my eye?

2 not but: but nach vorausgehender Verneinung oder Einschränkung in Attribut- und Adverbialsätzen entspricht dem lat. quin, der, die, daß nicht, und nisi quod, außer daß.

3 as numerous as they be = may be, sein mögen; Coniunctiv in unbestimmten Concessivsätzen mit as nach einem Adjekt; quelque nombreuses qu'elles soient.

4 it is on his earth I stand, ergänze that I stand, daß ich stehe; beliebte Wendung, zur Hervorhebung des Satztheils His earth, franz. c'est sur sa terre que. —

5 nigh, agj. neah, dafür gewöhnlich near.

27. TO THE CUCKOO.

1. Hail, beauteous stranger of the grove!
 Thou messenger of Spring!
 Now heaven repairs¹ thy rural seat,
 And woods thy welcome sing.
2. Soon² as the daisy decks the green,
 Thy certain voice we hear.
 Hast thou a star³ to guide thy path,⁴
 Or mark the rolling⁵ year?
3. Delightful visitant! with thee
 I hail the time of flowers,
 And hear the sound of music sweet
 From birds among the bowers.
4. The schoolboy, wandering through the wood
 To pull the primrose⁶ gay,
 Starts, thy most curious voice to hear,
 And imitates thy lay.⁷
5. What time⁸ the pea puts on the bloom,
 Thou fliest thy vocal⁹ vale,
 An annual guest in other lands,
 Another Spring to hail.

1 repairs (lat. reparo) stellt wieder her; nicht prepares, wie in deutschen Ausg., welches die Schönheit des Gedankens beeinträchtigt: er kehrt ja als Gast zu seinem früheren Wohnsitz, dem Wald, wieder, dessen Schönheit die Natur jetzt wieder erneut. —

2 soon as = as soon as the d.

3 a star to guide, d. h. a star destined to guide..., einen Stern bestimmt, dich zu führen; Infinit. nach Subst. einen Zweckbegriff ausdrückend.

4 to guide thy path, deinen Weg zu weisen, dir den Weg zu weisen; guide-post, der Wegweiser.

5 the rolling year, das rollende Jahr, d. J. in seinem Kreislauf, (lat. anni volventes).

6 primrose, v. lat. prima u. rosa, die erste Rose, die Primel, primula veris.

7 lay, Lied, Gesang (agj. legh, ley; fr. lai).

8 what time, um welche Zeit, wenn, jedesmal wenn.

a) what ist adjektivisch aufzufassen und übt auf das durch den Nebensatz zu bestimmende Subst. time eine Attraktion aus = thou fliest thy vale at that time, at which oder when etc.

b) what time, der Accus. der Zeitbestimmung.

9 thy vocal vale, dein tönendes, hallendes Thal. —

6. Sweet bird! thy bower is ever green,
 Thy sky is ever clear;
 Thou hast no sorrow in thy song,
 No Winter in thy year!

7. Oh, could I fly, I'd¹ fly with thee!
 We'd² make, with joyful wing,
 Our annual visit o'er the globe,
 Attendants on the Spring.

John. Logan. 1748—1788.

28. BALLAD OF THE TEMPEST.³

1. We were crowded in the cabin,
 Not a soul would dare⁴ to sleep, —
 It was midnight on the waters
 And a storm was on the deep.
2. 'T is a fearful thing in Winter
 To be shattered by the blast,
 And to hear the rattling trumpet⁵
 Thunder, „Cut away the mast!“
3. So we shuddered there in silence, —
 For the stoutest held his breath,
 While the hungry⁶ sea was roaring,
 And the breakers⁷ talked with Death.
4. As thus we sat in darkness,
 Each one busy in his prayers,
 „We are lost!“ the captain shouted
 As he staggered down the stairs.⁸

1 u. 2: I'd für I would; we'd für we would.

3 Ballad, ital. ballata = Tanzlied, die Ballade.

4 dare to sleep, zu schlafen wagen; nach dare ist to vor dem Inf. wenig gebräuchlich; frz. oser fair qch.

5 rattling trompet, daß schmetternde Sprachrohr.

6 hungry sea: warum nennt der Dichter die See hungry, hungrig?

7 breakers, pl. der Wellenbruch, die Brandung.

8 down the stairs, nämll. of the cabin, (der Kajüte), sonst downstairs, herunter, (hinunter).

5. But his little daughter whispered,
 As she took his icy hand,
 „Is n't God upon the ocean,
 Just the same as on the land?“

6. Then we kissed the little maiden,
 And we spoke in better cheer,
 And we anchored safe in harbour¹
 When the morn was shining clear.

James Fields. 1815-

29. YE MARINERS OF ENGLAND.

1. Ye Mariners of England!²
 That guard our native³ seas;
 Whose flag has braved, a thousand years,
 The battle and the breeze!
 Your glorious standard launch⁴ again
 To match another foe!
 And sweep through the deep,
 While the stormy winds⁵ do blow;
 While the battle rages loud and long,
 And the stormy winds do blow.

2. The spirits of your fathers
 Shall start from every wave! —
 For the deck it⁶ was their field of fame,
 And ocean was their grave:

1 in harbour, ohne Artikel, nach Analogie von to set sail, to cast anchor, to be on board; franz. prendre port. —

2 Dieses zündende Gedicht wurde geschrieben, als Napoleon im J. 1806 England wiederholt mit einer Invasion bedrohte. —

3 native seas, heimische Meere, die zu unserm Lande gehörenden Meere.

4 launch, richtiger lanch, vom franz. lancer, vom Stapel laufen lassen.

5 the stormy winds, Sturmwinde; wind nach stormy klingt uns schwach, gewinnt aber seine Kraft wieder in der Zusammensetzung: Sturmwind; do, wohl des Verses wegen, sonst müßig.

6 —the deck it was ... it wiederholt das Subj. zu dessen Hervorhebung, unserm das entsprechend.

Where Blake and mighty Nelson¹ fell,
 Your manly hearts shall glow,
 As² ye sweep through the deep,
 While the stormy winds do blow;
 While the battle rages loud and long,
 And the stormy winds do blow.

3. Britannia needs no bulwarks.³
 No towers along the steep;
 Her march is o'er the mountain-waves,⁴
 Her home is on the deep.
 With thunders from her native oak,⁵
 She quells the floods below, —
 As they roar on the shore,
 When the stormy winds do blow;
 When the battle rages loud and long,
 And the stormy winds do blow.

4. The meteor flag⁶ of England
 Shall yet terrific burn;
 Till danger's troubled night depart,
 And the star of peace return.⁷
 Then, then, ye ocean warriors!
 Our song and feast shall flow⁸
 To the fame of your name,
 When the storm has ceased to blow;
 When the fiery fight is heard no more,
 And the storm has ceased to blow.

Th. Campbell. 1777—1844.

1 Blake, engl. Admiral unter Cromwell; mighty Nelson, der gewaltige Nelson, wegen seiner mehrfachen großen Siege (bei Abufir, Kopenhagen und Trafalgar).

2 as ye sweep ... wie, indem ihr segt; as führt eine gleichzeitig fort-dauernde Handlung an.

3 bulwarks, Englands Küsten wurden dam. m. Schanzen u. Thürmen versehen.

4 mountain-waves, Wogenberge, Wellenberge.

5 her native oak = oaks, ihre heimischen Eichen, d. h. die daraus gezimmerten Kriegsschiffe; her, das Land personifizirt.

6 meteor flag, die wie eine feurige Lustererscheinung strahlende Flagge, dem Gegner Unheil verkündend.

7 depart u. return: der Conjunktiv des Präs. oder Perf. nach till u. a., wenn das Ziel einer künftigen Handlung als ein nur mögliches dargestellt wird; wie franz. nach jusqu' à ce que.

8 our song and feast shall flow: unser Sang und Gelage sollen fließen, d. h. unter Niederjang soll der Festwein fließen.

30. ACTIONS, NOT WORDS.

1. A Youngster at school, more sedate than the rest,
Had once his integrity put to the test:¹
His comrades had plotted an orchard to rob,
And asked him to go and assist in the job.²
2. He was very much shocked, and answered, „Oh no!
What, rob our poor neighbour! I pray you don't go.
Besides, the man's poor, his orchard's³ his bread;
Then think of his children, for they must be fed.“
3. „You speak very fine, and you look very grave;
But apples we want, and apples we'll⁴ have:
If you will go with us, we'll give you a share;
If not, you shall have neither apple nor pear.“
4. They spoke, and Tom pondered⁵ — „I see they will go;
Poor man, what a pity to injure him so!
Poor man, I would save him his fruit if I could,
But staying behind will do him no good.
5. „If this matter depended alone upon me,
His apples might hang till they dropp'd from the tree;
But since they will⁶ take them, I think I'll go too;
He will lose none by me, though I get a few.“
6. His scruples thus silenced,⁷ Tom felt more at ease,⁸
And went with his comrades the apples to seize;
He blamed and protested, but joined in the plan;
He joined in the plunder, but pitied the man.

1 had his integrity put to the test: ihm wurde seine Redlichkeit auf die Probe gestellt; der Accusat. zwischen Hilfsverb und Particip mit passivem Sinn.

2 job, scherzhaft „bei dem Geschäftchen.“

3 man's und orchard's: man is etc.

4 we'll, we will.

5 pondered, (vom lat. pondero) überlegte, vernünftelte folgendermaßen.

6 will take them, will mit Nachdruck, da sie dieselben doch nehmen.

7 his scruples — silenced. nämll. being silenced, absol. Rom., nachdem seine Bedenken beruhigt, beseitigt waren.

8 to feel at ease, sich beruhigt fühlen; fr. à l'aise, à son aise. —

7. Conscience slumbered awhile, but soon woke in his breast,
And in language severe the delinquent¹ address'd:
„With such empty and selfish pretences away!
By your actions you're judged, be² your speech what it may.“

W. Cowper. 1731—1800.

31. THE WHITE CLIFFS OF ENGLAND.

1. The white cliffs of England, how proudly they stand,
The bulwarks that circle³ our dear native land!
These fortresses nature has rivetted⁴ there,
To shelter the isle of the brave and the fair.
2. How nobly the storm and tempest they brave,
Unshook⁵ by the wind and unharmed by the wave;
The pride of the world for ever shall be
The white cliffs of England — the pearls of the sea.
3. The white cliffs of England, when far o'er the main,⁶
The mariner longs to behold them again;
Like the beacon⁷ of hope to his vision they seem,
When the pleasures of home in his memory teem.
4. Oh! ne'er shall a foreign invader be found⁸
To ravish the land with such fortresses bound;
But the standard of England float proudly and free
From the white cliffs of England — the pearls of the sea.

1 the delinquent: der Uebelthäter wird von seinem Gewissen angerebet.

2 be your sp. what it may, sei da deine Rede, was sie wolle: Concessiv= satz mit invertirtem Subj. und Auslassung von though.

3 circle, umgeben, umfassen.

4 rivetted there (fr. river) hat hingenietet, (fest) hingebaut.

5 unshook und unharmed by, sind adjective participles, unerschüttert und unbefiegt von.

6 main (v. magnus) der größte Theil, das weite Meer (oder auch Festland).

7 like the beacon of hope: gleich dem Leuchtturm der Hoffnung, d. h. gleich dem Hoffnung spendenden Leuchtturm (erscheinen sie ihm), wenn die Freuden der Heimath sich seinem Gedächtnisse aufdrängen, wenn er so recht lebhaft der Heimath gedenkt.

8 be found, soll sich finden lassen.

32. GINEVRA.¹

1. If thou shouldst ever come to Modena,
 Stop at a palace near the Reggio-gate,
 Dwelt in² of old³ by one of the Orsini.⁴
 Its noble gardens, terrace above terrace,
 And numerous fountains, statues, cypresses,
 Will long detain thee; but before thou go,⁵
 Enter the house — prythee⁶ forget it not —
 And look awhile upon a picture there.
2. 'Tis of a lady in her earliest youth; —
 She sits inclining forward as to speak,
 Her lips half-open, and her finger up,
 As though⁷ she said, „Beware!“ — her vest of gold
 Broidered with flowers, and clasped from head to foot —
 An emerald stone in every golden clasp;⁸
 And on her brow, fairer than alabaster,
 A coronet of pearls. But then⁹ her face,
 So lovely, yet so arch, so full of mirth,
 The overflowings of an innocent heart —
 It haunts¹⁰ me still, though many a year has fled,
 Like some wild melody! — Alone it hangs
 Over a mouldering heirloom,¹¹ its companion,
 An oaken chest, half-eaten by the worm.

1 Das ergreifende Ereigniß, welches den Inhalt dieses Gedichtes bildet, soll Thatſache ſein.

2 dwelt in, bewohnt: das Intransitivum wird durch Hinzufügung einer Umſtandsbeſtimmung oft transitiv.

3 of old = formerly, vor Alters, ehemals; of bezeichnet urſprünglich die Zeit von dem genannten Zeitpunkt ab, franz. de.

4 Orsini, ein berühmtes römiſches Fürſtengeſchlecht.

5 before thou go; der Conjunctiv nach ere und before, eine noch unverwirklichte Thätigkeit andeutend; fr. avant que tu ailles.

6 prythee, pr'ythee für I pray thee, ich bitte dich

7 as though, als ob, wie wenn.

8 clasp, der Haſt, die Schnalle, Spange.

9 But then, außerdem, aber (dann) erſt. —

10 haunts me still, ſchwebt mir noch vor (verfolgt mich), like some wild melody, wie eine ſeltſame, ſchwärmeriſche Melodie.

11 heir-loom, Erbſtück, v. heir, Erbe und loom (agſ. loma) Hauſrath.

3. She was an only child; from infancy
 The joy, the pride of an indulgent sire.
 Her mother dying, left her still a babe,
 That precious charge,¹ what else remained to him?
 The young Ginevra was his all in life,
 Still as² she grew, for ever in his sight.
 She was all gentleness, all gaiety,
 Her pranks the favourite theme of every tongue.
 But now the day was³ come, the day, the hour;
 And in the lustre of her youth, she gave
 Her hand, with her heart in it, to Francesco.
4. Great was the joy; but at the bridal feast,
 When all sat down, the bride was wanting there —
 Nor was she to be found! Her father cried,
 „'Tis but⁴ to make a trial of our love!“
 And filled his glass to all; but his hand shook,
 And soon from guest to guest the panic spread.
 'Twas but that instant⁵ she had left Francesco,
 Laughing and looking back, and flying still,
 Her ivory tooth imprinted on his finger.
 But now, alas! she was not to be found;
 Nor from that hour could anything be guessed,
 But that she was not! Weary of his life,
 Francesco flew to Venice, and forthwith
 Flung it⁶ away in battle with the Turk.
 Orsini lived; and long mightst thou have seen
 An old man wandering as in quest of⁷ something,
 Something he could not find — he knew not what.
 When he was gone, the house remained awhile
 Silent and tenantless — then went to strangers.

1 that precious charge . . . so blieb ihm nichts als dieses köstliche Pfand, anvertraute Gut; what else = and nothing else, indem die fragende Form als verstärkte Verneinung dient.

2 still as she grew, stille (einsam) wie sie aufwuchs, doch stets unter seinen Augen, d. h. er theilte (ihr zu Liebe) die Einsamkeit mit ihr; as hier = though, obgleich.

3 was come, war da.

4 but sieh S. 17. Anm. 1.

5 instant erg. that.

6 flung it away, verschleuderte es, (sein Leben) als eine für ihn werthlose Sache, warf es weg.

7 as in quest of . . . wie wenn er etwas suchte.

5. Full fifty years were past, and all forgot,
 When¹ on an idle² day, a day of search
 'Mid the old lumber in the gallery,
 That mouldering chest was noticed; and 'twas said,
 By one as young, as thoughtless, as Ginevra,
 „Why not remove it from its lurking-place?“
 'Twas done as soon as said; but on the way
 It burst — it fell; and lo! a skeleton;
 And here and there a pearl, an emerald-stone,
 A golden clasp, clasping a shred of gold.
 All else had perished — save³ a nuptial ring,
 And a small seal, her mother's legacy,
 Engraven with a name, the name of both —
 „Ginevra.“ — There then⁴ had she found a grave!
 Within that chest had she concealed herself,
 Fluttering with joy, the happiest of the happy;
 When a spring-lock, that lay in ambush there,
 Fastened her down⁵ for ever!

Sam. Rogers. 1762—1855.

33. THE LION, THE FOX, AND THE GEESE.

A Lion, tir'd with state-affairs,
 Quite sick⁶ of pomp, and worn with⁷ cares,
 Resolv'd (remote from noise and strife)
 In peace to pass his latter life.

It was proclaim'd; the day was set:
 Behold the gen'ral council met.
 The Fox was viceroy nam'd. The crowd
 To the new regent humbly bow'd;

1 when — that chest was noticed: in der Erzählung wird in dem mit when eingeleiteten, dem Hauptsatz nachgestellten Nebensatz oft nicht sowohl die Zeit der Handlung als vielmehr ein überraschendes Ereigniß eingeführt (lat. cum inversum).

2 idle day, einem freien, durch andere Geschäfte nicht in Anspruch genommenen Tag.

3 save, daß franz. sauf, ausgenommen; ist eigentl. Imperativ: nimm aus.

4 there then, da also (Folgerung).

5 fastened her down, sie niederfestete, niederzwang.

6 sick of pomp, des Gepränges überdrüssig.

7 worn with (abgenutzt) müde, gebeugt von S.

Wolves, bears, and mighty tigers, bend,¹
 And strive² who most shall condescend.
 He straight³ assumes a solemn grace,⁴
 Collects his wisdom in his face:
 The crowd admire his wit, his sense;
 Each word has weight and consequence.⁵
 The flatt'rer all his art displays: —
 He who hath⁶ power is sure of praise.
 A Fox stept⁷ forth before the rest,
 And thus the servile throng⁸ addrest:
 „How vast his talents, born to rule,
 And train'd in Virtue's honest school!
 What clemency his temper sways!
 How uncorrupt are all his ways!
 Beneath his conduct and command,
 Rapine shall cease to waste the land.
 His brain⁹ hath stratagem and art;
 Prudence and mercy rule his heart.
 What blessings must attend the nation
 Under this good administration!“
 He said.¹⁰ A Goose, who distant stood,
 Harangued apart the cackling brood:
 „Whene'er I hear a knave commend,
 He bids me shun¹¹ his worthy friend.
 What praise! what mighty commendation!¹²
 But 'twas a Fox who spoke th' oration.
 Foxes this government may prize,
 As gentle, plentiful, and wise;

-
- 1 bend, biegen, beugen, unterwerfen sich.
 2 to strive, streben, wetteifern.
 3 straight, adv. stracks; sonst straight way, gerades Wegs.
 4 grace, Anstand, Würde.
 5 consequence, die Folge (= Wirkung, daher) Bedeutung.
 6 hath, poet. f. has.
 7 stept und addrest stehen für welche Formen?
 8 servile throng, die sklavische Menge.
 9 his brain has stratagem, sein Kopf ist zu Plan und List befähigt.
 10 he said = sprach's oder auch so he said, thus he spoke.
 11 he bids me shun — heißt er mich meiden.
 12 mighty comm. — welch gewaltige .. —

If they enjoy the sweets,¹ 'tis plain
 We Geese must feel a tyrant-reign.
 What havock now shall² thin our race,
 When ev'ry petty clerk in place,
 To prove his taste, and seem polite,
 Will feed on Geese both noon and night!"

J. Gay. 1688—1732.

34. THE NATIVE LAND.

1. Breathes there the man, with soul so dead,
 Who never to himself hath³ said,
 „This is my own, my native land!"
 Whose heart hath ne'er⁴ within him burned,
5. As home his footsteps he hath turned
 From wandering on a foreign strand?
 If such there breathe,⁵ go, mark him well:
 For him no minstrel-raptures⁶ swell;
 High though his titles,⁷ proud his name,
10. Boundless his wealth as wish can claim;⁸
 Dispite those titles, power, and pelf,
 The wretch, concentr'd⁹ all in self,
 Living, shall forfeit fair renown,
 And, doubly dying, shall go down
15. To the vile dust, from whence he sprung,
 Unwept, unhonoured,¹⁰ and unsung.

1 the sweets, die Süßigkeiten, guten Bissen.

2 shall thin our race, wird unsre Reihen lichten: shall in prophetischer Verkündigung des Zukünftigen als Bestimmung.

3 hath, siehe S. 32. Anm. 6.

4 ne'er für never.

5 if s. there breathe = if there should any such man live, Conjunct. nach if, though etc. in Bedingungs- und Concessivfällen.

6 minstrel-raptures, keine Lieder begeisterter Sänger sollen ertönen (in Tönen anschwellen).

7 high though etc.: though his titles be ever so high, his name....

8 as wish can claim, wie das Herz (der Wunsch) nur begehren (ansprechen) kann.

9 concentr'd all in self, ganz auf sich selbst, als den Mittelpunkt all seines Denkens und Handelns, gerichtet, nur für sich selbst besorgt.

10 unwept, unhonoured: Vergl. des Sängers Fluch von Umland, Schluß.

O Caledonia! stern and wild,
 Meet¹ nurse for a poetic child!
 Land of brown heath and shaggy² wood,
 20 Land of the mountain and the flood,³
 Land of my sires! what mortal hand
 Can e'er untie the filial band
 That knits me to thy rugged strand!

W. Scott. 1771—1832.

35. A BALLAD OF THE HERMIT.

1. „Turn, gentle Hermit of the dale,
 And guide my lonely way,⁴
 To where⁵ yon taper cheers the vale
 With hospitable ray.
2. „For here forlorn and lost⁶ I tread,
 With fainting steps, and slow,
 Where wilds immeasurably spread,
 Seem length'ning as I go.“⁷
3. „Forbear, my son,“ the Hermit cries,
 „To tempt the dang'rous gloom:
 For yonder faithless phantom flies
 To lure⁸ thee to thy doom.
4. „Here to the houseless child of want
 My door is open still,⁹
 And though my portion is but scant,
 I give it with good-will.

1 meet, adj. (agj. gemet) passend, tauglich.

2 shaggy wood, Gestrüppe, buschiges, niedriges Gehölze; shaggy, eigentl. zottig; dann rauh.

3 Ueber flood und wood als Reim vergl. S. 17. Anm. 4.

4 Guide my -- way, siehe S. 23. Anm. 4.

5 to where: to that place, where.

6 forlorn and lost. (verloren) verirrt und hilflos.

7 as I go, siehe S. 3. Anm. 1.

8 to lure, zu locken; lure, (fr. le leurre) der Vorlaß, das Federspiel: ein mit ein Paar Vogelflügeln besetzter, eirunder Körper, der dazu dient, den Falken, der ihn für einen Vogel hält, auf der Jagd wieder anzulocken. Er wurde in die Höhe gehalten, oder in die Luft geworfen, und da oft Fleischstückchen daran befestigt waren, auch Lockspeiße, (leurre) Luder, genannt.

9 still siehe S. 2. Anm. 4.

5. „Then turn¹ to-night, and freely share
Whate'er my cell bestows:
My rushy couch,² and frugal fare,
My blessing, and repose.
6. „No flocks that range³ the valley free,
To slaughter I condemn:
Taught by that Power that pities me,
I learn to pity them.
7. „But from the mountain's grassy side,
A guiltless feast⁴ I bring:
A scrip with herbs and fruit supplied,
And water from the spring.
8. „Then, Pilgrim, turn, thy cares forego;⁵
All earth-born cares are wrong:
Man wants but⁶ little here below,
Nor wants that little long.“
9. Soft as the dew from heav'n descends,
His gentle accents fell:
The modest stranger lowly bends,
And follows to the cell.
10. Far in a wilderness obscure
The lonely mansion⁷ lay;
A refuge to the neighb'ring poor
And strangers led astray.
11. No stores beneath its humble thatch
Requir'd a master's care;
The wicket, op'ning with a latch,⁸
Receiv'd the harmless pair.

1 then turn, lehre also ein (bei mir); whate'er, what ever.

2 rushy couch (v. fr. coucher) das Binsenlager.

3 range the valley (fr. ranger) sich im Thal hinreihen, hinziehen; nach „to range the coast“, längs der Küste hinfahren, aufzufassen.

4 feast, siehe S. 26. Anm. 8.

5 forego, merke: vorangehen, intr., abtreten, Verzicht leisten (auf), fahren lassen, trans.

6 but, siehe S. 17. Anm. 1.

7 mansion vom lat. mansio, fr. la maison, das Wohnhaus, die Wohnung.

8 latch, Lasche, ital. laccio, die Klinke, der Drücker; latch in modernen Häusern ist ein kleines Schloß (unter oder über dem Hauptschloße), dessen Schlüssel zum Mitnehmen handlicher ist, als der zum großen.

12. And now, when busy crowds retire
 To take their ev'ning rest,
 The Hermit trimm'd¹ his little fire,
 And cheer'd his pensive guest:

13. And spread his vegetable store,
 And gayly press'd, and smil'd;
 And skill'd in legendary lore²
 The ling'ring hours beguil'd.³

14. Around in sympathetic mirth
 Its tricks the kitten tries;
 The cricket chirrups in the hearth;
 The crackling faggot flies.

15. But nothing could a charm impart
 To soothe the stranger's woe;
 For grief was heavy at his heart,
 And tears began to flow.

O. Goldsmith. 1728—1774.

36. ON THE DEATH OF A FRIEND.

1. Friend after friend departs;
 Who hath not lost a friend?
 There is no union here of hearts
 That finds not here an end;
 Were⁴ this frail world our final rest,
 Living or dying none were⁵ blest.

2. Beyond the flight of time,
 Beyond the reign of death, —

1 trimmed, schürte (putzte, von trim, adj., sich in guter Ordnung befindend).

2 lore, agf. lor, v. laeran, die Lehre, Wissenschaft.

3 beguiled, sieh S. 3. Anm. 6. u. 7.

4 were this statt: if this frail world were o. f. r., der Bedingungsfall wird manchmal durch die invertirte Wortfolge der Frage ausgedrückt, wie im Deutschen und Französischen.

5 were blest st. would be blessed, Conj. imp. statt Condit., wie im Deutschen; sonst nur in bedingenden Nebensätzen, hier in einem Hauptsatz.

There surely is some blessed clime
 Where life is not a breath;¹
 Nor life's affections,² transient fire,
 Whose³ sparks fly upwards and expire.

3. There is a world above,
 Where parting is unknown;
 A long eternity of love,
 Form'd for the good alone;
 And faith beholds the dying, here,⁴
 Translated to that glorious sphere!

W. Montgomery. 1771—1854.

37. TURN, FORTUNE, TURN THY WHEEL.

1. Turn, Fortune, turn thy wheel and lower⁵ the proud;
 Turn thy wild wheel thro'⁶ sunshine, storm, and cloud;
 Thy wheel and thee we neither love nor hate.
2. Turn, Fortune, turn thy wheel with smile or frown;⁷
 With that wild wheel we go not up or down;
 Our hoard is little, but our hearts are great.
3. Smile and we smile, the lords⁸ of many lands;
 Frown and we smile, the lords of our own hands;
 For man is man and master of his fate.

1 not a breath (wo das Leben) nicht bloß ein Hauch, ein Athemzug ist, (lat. spiritus).

2 Ergänze das Verb; das Komma vor transient nach der Regel: where a finite verb is understood, a comma is generally required.

3 whose, der alte Genitiv, kann auf Personen und Sachen ohne Unterschied bezogen werden.

4 beholds the dying, here, translated: Gehört here zu dying oder zu beholds? Nimm das Komma vor here zu Hilfe nach der Regel: Adverbs or adverbial expressions, when they do not closely follow the words on which they depend, are generally set off by the comma.

5 lower, erniedrige, demüthige; vom adj. low (agf. loh) niedrig.

6 thro' für through.

7 with frown, mit Großen, finstern Blick (von to frown, fr. (re)frogner, froncer, die Stirne runzeln).

8 lords of m. l., siehe S. 15. Anm. 4.

4. Turn, turn thy wheel above the staring crowd;
Thy wheel and thou are shadows in the cloud;
Thy wheel and thee we neither love nor hate.

Alfr. Tennyson.

38. NIGHT.

1. Night is the time for rest; —
How sweet when labours close,
To gather¹ round an aching breast
The curtain of repose;
Stretch the tired limbs and lay the head
Upon our own delightful bed!
2. Night is the time for dreams; —
The gay romance² of life;
When truth that is, and truth that seems,
Blend in fantastic strife;³
Ah! visions less beguiling⁴ far
Than waking dreams by daylight are!
3. Night is the time for toil⁵; —
To plough the classic field,
Intent to find the buried spoil⁶
Its wealthy furrows yield;
Till all is ours that sages taught,
That poets sang, or heroes wrought.
4. Night is the time to weep; —
To wet with unseen tears
Those graves of memory, where sleep
The joys of other years;
Hopes that were angels in their birth,
But perished young, like things of earth.

1 to gather . . . the curtain, den Vorhang ziehen um (sonst: sammeln).

2 the gay romance o. l. das heitere Märchen des Lebens; (fr. romance, ital. romanzo, Erzählung außerordentlicher, wunderbarer und erdichteter Abenteuer).

3 fantastic strife, in fantast. Widerspruch, Widerstreit.

4 beguiling, siehe S. 3. Anm. 6. 7.

5 toil — wie verträgt sich dies mit dem B. 1 Gesagten? toil ist beschwerliche, mühevolle Arbeit und nicht für Alle nöthig, wie der Schlaf!

6 spoil, die Beute, Ausbeute (lat. spoliū, die abgestreifte Haut). — Ergänze das Obj. zum folgenden Satz.

5. Night is the time to pray; —
 Our Saviour oft withdrew
 To desert mountains far away;
 So will his followers do;
 Steal from the throng to haunts untrod,¹
 And hold communion there with God.

6. Night is the time for death; —
 When all around is peace,
 Calmly to yield² the weary breath,
 From sin and suffering cease;
 Think of heaven's bliss and give the sign
 To parting friends — such death be mine.

James Montgomery. 1771—1854.

39. RULE BRITANNIA.

1. When Britain first at Heav'n's command
 Arose from out the azure main,³
 This was the charter⁴ of the land,
 And guardian angels sung this strain:
 Rule Britannia, Britannia rule the waves!
 Britons never shall be slaves!

2. The nations not so blest⁵ as thee⁶
 Must in their turns⁷ to tyrants fall!
 While thou shalt flourish, great and free,
 The dread and envy⁸ of them all.
 Rule Britannia, etc.

1 to haunts untrod (od. untrodden) an unbetretene Aufenthaltssorte; vom fr. hanter, oft besuchen.

2 calmly to yield — hängt wovon ab?

3 main, agj. maign, lat. magnus, der größte Theil, das Meer.

4 charter (fr. charte, lat. charta) der Freibrief.

5 blest, vergl. S. 36. Anm. 5.

6 as thee statt as thou; die Verwechslung der obliquen Casus der Fürwörter mit dem Nom. ist nicht bloß volksthümlich, sondern wird auch in der Schriftsprache gefunden.

7 in their turns (à leur tour) der Reihe nach, nach einander.

8 the dread and envy ... ergänze being the dread and ..., indem du der Schrecken und Neid Aller bist, von Allen gefürchtet u. beneidet.

3. Still more majestic shalt thou rise,
 More dreadful from each foreign stroke;
 As the loud blast, that tears the skies,¹
 Serves but to root² thy native oak.
 Rule Britannia, etc.
4. Thee haughty tyrants ne'er shall tame;
 All their attempts to bend thee down
 Will but arouse thy gen'rous flame,³
 But work their woe, and thy renown.
 Rule Britannia, etc.
5. To thee belongs the rural reign;⁴
 Thy cities shall with commerce shine;
 All thine shall be the subject main,
 And every shore it circles, thine.⁵
 Rule Britannia, etc.
6. The Muses, still with freedom found,
 Shall to thy happy coasts repair,
 Blest Isle! with matchless beauties crown'd,
 And manly hearts to guard the fair.⁶
 Rule Britannia, etc.

James Thomson. 1700—1748.

1 tears the skies, die Wolken zerreißt; sky mit dem griech. skia verwandt, Schatten, Wolke, und erst in 3. Reihe Himmel.

2 to root thy native oak, deine heimische Eiche sich einwurzeln, festwurzeln zu lassen. Ueber native oak vergl. S. 26. Anm. 5.

3 thy generous flame, deine edle Begeisterung, Liebe (zum Vaterland, zur Freiheit) anfachen, entzünden.

4 rural reign, die Regierung, Führung, der Vorrang auf dem Lande (im Gegensatz zu cities), im Landbau.

5 every shore it circles thine: construire every shore which the main (ocean) circles shall be thine.

6 the fair, pl. mit Beziehung auf beauties, statt einfachem pron. them.

40. ASPIRATIONS OF YOUTH.

1. Higher, higher will we climb,
 Up to the mount of glory,
 That our names may live through time¹
 In our country's story;
 Happy, when her² welfare calls,
 He who conquers, he who falls.

2. Deeper, deeper let us toil³
 In the mines of knowledge;
 Nature's wealth and learning's spoil
 Win from school and college;
 Delve we there for richer gems
 Than the stars of diadems.

3. Onward, onward may we press
 Through the path of duty;
 Virtue is true happiness,
 Excellence true beauty.
 Minds are of celestial birth;
 Make we then⁴ a heaven of earth.

4. Closer, closer let us knit⁵
 Hearts and hands together,
 Where our fireside comforts⁶ sit,
 In the wildest weather;
 Oh! they wander wide⁷ who roam,
 For the joys of life, from home.

James Montgomery. 1771—1854.

1 may live through time, durch die Zeit hindurch, fortleben mögen.

2 her, warum fem.?

3 toil und spoil siehe S. 38 Anm. 5 u. 6.

4 then vergl. S. 11 Anm. 2.

5 knit, daß deutsche knüthen, poet. verbinden.

6 fireside comforts, die Annehmlichkeiten des häuslichen Herdes.

7 wide, weit umher; wide. Ausdehnung zwischen zwei und mehr Seiten;
 far die zwischen zwei Enden; the wide, wide world, le vaste monde.

41. THE BURIAL OF SIR J. MOORE AT CORUNNA.¹

1. Not a drum was heard, not a funeral note,²
 As his corse³ to the ramparts we hurried;
 Not a soldier discharged his farewell shot
 O'er the grave where our hero we buried.
2. We buried him darkly at dead⁴ of night,
 The sod with our bayonets turning,
 By the struggling⁵ moonbeam's misty light,
 And the lantern dimly burning.
3. No useless coffin enclosed his breast,
 Nor⁶ in sheet nor in shroud we wound him;
 But he lay like a warrior taking his rest,
 With his martial cloak around him!
4. Few and short were the prayers we said,
 And we spoke not a word of sorrow;
 But we stedfastly gazed on the face that was dead,
 And we bitterly thought of the morrow.
5. We thought as we hollowed his narrow bed
 And smoothed down his lonely pillow,
 The foe and the stranger would tread o'er his head,
 And we far away⁷ on the billow.

1 Sir John Moore commanded the British troops and was killed at the battle of Corunna, the 16th day of January 1809. He was buried on the ramparts of the town the same night, and immediately afterwards the British troops embarked.

2 funeral note, Trauerweise; note, Note, Ton &c.

3 corse, sonst auch corpse (fr. corps).

4 at dead of night, in der Todtenstille, der tiefen Stille der Nacht; the dead, sing. das Tode; pl. die Todten.

5 the struggling moonbeam's misty light, dem trüben Lichte des (mit der Dunkelheit) kämpfenden Mondstrahls. Wie läßt sich der sächs. Genit. moonbeam's rechtfertigen?

6 nor steht bisweilen statt neither im ersten Theil des Satzes; siehe S. 14. Anm. 5.

7 and we far away: ergänze das Verb.

6. Lightly they'll talk of the spirit that's gone,
 And o'er his cold ashes upbraid him,¹ —
 But little he'll reckon,² if they let him sleep on
 In the grave where a Briton has laid him.
7. But half³ of our heavy task was done,
 When the clock struck the hour of retiring, —
 And we heard the distant random gun⁴
 That the foe was sullenly firing.
8. Slowly and sadly we laid him down,
 From the field of his fame fresh and gory;
 We carved⁵ not a line, and we raised not a stone,
 But we left him alone with his glory.

Ch. Wolfe. 1791—1823.

42. A PSALM OF LIFE.

WHAT THE HEART OF THE YOUNG MAN SAID TO THE PSALMIST.

1. Tell me not, in mournful numbers,⁶
 „Life is but an empty dream!“
 For the soul is dead that slumbers,
 And things are not what they seem.
2. Life is real! Life is earnest!
 And the grave is not its goal;
 „Dust thou art, to dust returnest,“
 Was not spoken of the soul.

1 lightly they will talk and . . . upbraid him: im Gegentheil ließ Marshall Soult zum ehrenvollen Andenken an Moore's Tapferkeit dort ein Denkmal errichten.

2 little he will reckon (agf. reccan, anschlagen), wenig wird er sich kümmern darum; little in derartigen Verbindungen ganz gleichbedeutend mit einer vollständigen Verneinung, z. B. he little knew that . . ., er wußte nicht daß, was wußte er von . . . !

3 but half, sief S. 17. Num. 1.

4 random gun, den in's Blaue gefeuerten Kanonenschuß.

5 we carved not a line, wir gruben keine Zeile ein. Mit carve vergl. färben (lat. carpo).

6 In mournful numbers, in traurigen Rhythmen, Weisen. —

3. Not enjoyment, and not sorrow,
Is our destined end or way;
But to act, that each to-morrow
Find us farther than to-day.
4. Art is long, and Time is fleeting,
And our hearts, though stout and brave,
Still, like muffled drums,¹ are beating
Funeral marches to the grave.
5. In the world's broad field of battle,
In the bivouac of life,²
Be not like dumb, driven cattle!
Be a hero in the strife!
6. Trust no future, howe'er pleasant!
Let the dead past bury its dead!
Act — act in the living present!
Heart within, and God o'erhead!
7. Lives of great men all remind us
We³ can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time —
8. Footprints that perhaps another,⁴
Sailing o'er life's solemn main
A forlorn and shipwrecked brother,
Seeing, shall take⁵ heart again.

1 muffled drums, umhüllte, gedämpfte Trommeln.

2 in the bivouac of life: inwiefern kann der Dichter das Leben mit einer Weiwacht, Feldwache vergleichen?

3 we can make, vergl. S. 8. Anm. 5.

4 that perhaps etc., that (which) perhaps another, some one else, when he sails etc., shall take heart: Fußstapfen, bei deren Anblick zc. vielleicht ein Anderer zc.

5 shall take heart, Herz, Muth fassen wird, prendre courage; shall u. should häufig in Nebensätzen, indem der Begriff des Sollens sich zur Vorstellung der Erwartung und des Bevorstehens abgeschwächt hat. —

9. Let us, then, be up and doing,¹
 With a heart for any fate;
 Still achieving, still pursuing,
 Learn to labor and to wait.

H. W. Longfellow 1807.

43. THE DESTRUCTION OF SENNACHERIB'S² ARMY.

1. The Assyrian came down like a wolf on the fold,
 And his cohorts were gleaming in purple and gold;
 And the sheen of their spears was like stars on the sea,
 When the blue wave rolls nightly on deep Galilea.³
2. Like the leaves of the forest when summer is green,
 That host with their banners at sunset were seen;⁴
 Like the leaves of the forest when autumn hath blown,
 That host on the morrow lay withered and strown.⁵
3. For the angel of death spread his wings on the blast,
 And breathed in the face of the foe as he past;
 And the eyes of the sleepers waxed deadly⁶ and chill,
 And their hearts but once⁷ heaved — and for ever grew still.
4. And there lay the steed with his nostril⁸ all wide,
 But through it there rolled not the breath of his pride,⁹
 And the foam of his gasping lay white on the turf,
 And cold as the spray of the rock-beating surf.

1 Let us then be up and doing, auf denn, laßt uns handeln, auf denn, zur Thätigkeit!

2 Sennacherib, Sanherib, mußte die Belagerung Jerusalems (um 700 a. Chr.) aufgeben, weil nach der Bibel der Todesengel in einer Nacht 185,000 Ägypter dahingewürgt haben soll.

3 deep Galilea, das tiefe G., wohl als Küstenland, insbesondere der südwestl. Küstenstreif im Gegensatz zur innern Landschaft. Uebrigens bedeutet der älteste Namen von ganz Palästina, Canaan, schon Tiefland.

4 were seen, warum der pluralis?

5 strown and withered, hingestreut und verwelkt = niedergeworfen und vernichtet.

6 waxed deadly, wurden leichenhaft; bei wax, wie bei grow, geht der Begriff des Wachsens leicht in den des Werdens über.

7 but once, vergl. S. 17 Anm. 1.

8 nostril, von nose und thyril (agf.), das Nasenloch, die Nüster.

9 rolled not the breath of his pride, zog nicht sein stolzer Athem.

5. And there lay the rider, distorted and pale,
With the dew on his brow, and the rust on his mail;
And the tents were all silent — the banners alone —
The lances unlifted — the trumpets unblown.¹
6. And the widows of Asshur² are loud in their wail,
And the idols are broke³ in the temple of Baal;
And the might of the Gentile,⁴ unsmote by the sword,
Hath melted like snow in the glance of the Lord!

Lord Byron. 1788—1824.

44. CHILDE HAROLD'S ADIEU TO ENGLAND.

(From Childe Harold's Pilgrimage. Canto I. 13.)

1. Adieu, adieu! my native shore
Fades o'er the waters blue;
The night-winds sigh, the breakers roar
And shrieks⁵ the wild sea-mew.
Yon sun that sets upon⁶ the sea
We follow⁷ in his flight;
Farewell awhile to him and thee,
My native land — Good Night!
2. „A few short hours⁸ and he will rise
To give the morrow birth;
And I shall hail the main⁹ and skies,
But not my mother earth.

1 unblown, ungeblasen, verstummt.

2 Ashur (hebr.) für Assyria.

3 broke und unsmote statt welcher gewöhnlichen Formen?

4 Gentile, der Heide, vom lat. gentilis, zu demselben Geschlecht, Volk gehörig;
in der hl. Schrift: any person not a Jew or a Christian, a Heathen.

5 and shrieks, und aufschreit, vorangestellt zur lebhafteren Darstellung,
Schilderung.

6 sets upon the sea, die sich auf die See niederläßt (scheinbar beim Unter-
gang).

7 we follow . . . , wie fahren sie demnach? Warum his u. im nächsten Vers
him?

8 a few short hours . . . , was läßt sich aus dieser Angabe entnehmen in
Bezug auf die Jahreszeit, in welche die Reise fällt?

9 main, Meer, vergl. S. 39. Anm. 3.

Deserted is my own¹ good hall,
 Its hearth is desolate;
 Wild weeds are gathering on the wall;
 My dog howls² at the gate.

3. „Come hither, hither, my little page!³
 Why dost thou weep and wail?
 Or⁴ dost thou dread the billow's rage
 Or tremble at the gale?
 But dash the tear-drop from thine eye;
 Our ship is swift and strong:⁵
 Our fleetest falcon scarce can fly
 More merrily along.“

4. „Let winds be shrill, let waves roll high,
 I fear not wave nor wind;
 Yet marvel not, Sir Childe, that I
 Am sorrowful in mind;
 For I have⁶ from my father gone,
 A mother whom I love,
 And have no friend, save⁷ these alone,
 But thee⁸ — and one above.

5. „My father bless'd me fervently,
 Yet did not much complain;
 But sorely⁹ will my mother sigh
 Till I come back again.“ —

1 my own g. — mein eignes gutes Haus, mit Innigkeit, wie z. B. the boy's own book, daß die Knaben gern haben (lieben) können und sollen.

2 my dog howls, weil er seinen Herrn vermißt.

3 little page: the son of one of the tenants (Pächter) of the poet.

4 or — or statt either — or, bei Dichtern oft gebraucht (ohne Rücksicht auf den vorangehenden Satz oder einen nach demselben unterdrückten Gedanken): to try whose right, or thine or mine, is most in Helena. Shaksp. Mids. N. Dr. 3. 2.

5 is swift and strong: welcher Trost liegt für den Knaben in den Worten?

6 I have from — gone: habe meine Eltern verlassen, (Handlung; vergl. is gone mit S. 12 Anm. 4).

7 save, vergl. S. 31. Anm. 3; these alone, meine Eltern; ferner habe ich nur dich und Einen droben.

8 but thee, ergänze I have aus dem vorangehenden Satz.

9 sorely, schmerzlich, aus wunden Herzen.

„Enough, enough, my little lad!
Such tears become¹ thine eye;
If I thy guileless² bosom had,
Mine own would not be dry.

6. „Come hither, hither, my staunch yeoman!³
Why dost thou look so pale?
Or dost thou dread a French⁴ foeman?
Or shiver⁵ at the gale?“ —
„Deem'st thou I tremble for my life?
Sir Childe, I'm not so weak;
But thinking on⁶ an absent wife
Will blanch a faithful cheek.

7. „My spouse and boys dwell near thy hall,
Along⁷ the bordering lake,
And when they on their father call,⁸
What answer shall she make?“⁹ —
„Enough, enough, my yeoman good,
Thy grief let none gainsay;¹⁰
But I, who am of lighter mood,
Will laugh¹¹ to flee away.

1 become, ziemen, stehen an.

2 guileless, arglos, ehrlich (von guile, List).

3 yeoman, etwa Knappe; eigentlich Freisasse (dem Range nach zwischen gentleman und groom), William Fletcher, the poet's faithful valet.

4 french foeman, den französischen Kriegsmann. H.'s Fahrt fällt in die Zeit der engl.-französl. Kriege unter Napoleon, 1809—1811.

5 shiver at th. g., schauern, unter dem Einfluß der stürmischen Nachtlust.

6 thinking on, sonst of, soll die Dauer, das fortgesetzte Denken an ausdrücken.

7 along the bordering lake: am Ufer des nahen Sees; along: der yeoman meint seine Wohnung und deren Umgebung, wo sich die Familie bewegt.

8 on their father call, nach ihrem V. rufen, vergl. S. 6 A. 1.

9 to make answer: in der Umgangssprache to make reply, aber to give answer; vielleicht mit der Nebenbedeutung erinnern als Ausrede.

10 let non gainsay thy gr., laß Niemand deinen Kummer bestreiten, transitiv, etwas dagegen (a)gain(st), sagen.

11 will laugh, will mich freuen, fortzukommen.

8. And now I'm in the world alone,
 Upon the wide, wide sea;¹
 But why should I for others groan,²
 When none will sigh for me?
 Perchance my dog will whine in vain,³
 Till fed by stranger hands;
 But long ere I come back again,
 He'd tear me where he stands.⁴

9. With thee, my bark, I'll swiftly go
 Athwart⁵ the foaming brine;
 Nor care what land thou bearest me to,
 So⁶ not again to mine.
 Welcome, welcome, ye dark blue waves!
 And when you fail⁷ my sight,
 Welcome, ye deserts and ye caves!⁸
 My native land — Good Night!

Lord Byron. 1788—1824.

45. THE SEA.

1. The sea! the sea! the open sea!
 The blue, the fresh, the ever free!
 Without a mark, without a bound,

1 wide, vergl. S. 41. Anm. 7.

2 groan, stärker als sigh, gar stöhnen, wenn Andere nicht einmal einen Seufzer mir nachschicken.

3 will whine in vain, wird vielleicht sein Heulen vergeblich eine Zeit lang fortsetzen, aber dann gewiß mich bald vergessen haben.

4 he would tear me where he stands, er würde mich auf der Stelle zerreißen (mit Bitterkeit).

5 athwart = across, from side to side, vielleicht mit der Hindeutung auf das unbestimmte Ziel seiner Fahrt: quer über.

6 so not = if not, so nicht, so fern nicht, wenn nur nicht.

7 fail my sight: meinen Blick verfehlt, ihn verläßt, ihm auch entzieht, wenn ich euch nicht mehr sehe; fail ist transit: fortune never fails the brave (verläßt nicht); courage should never fail the hero (sollte nie verlassen).

8 ye deserts and ye caves, Einöden und Höhlen, die einen im Süden, die andern im Norden zu finden; sein Ziel ist ja unbestimmt.

It runneth the earth's¹ wide regions round;
 It plays with the clouds; it mocks the skies;²
 Or like a cradled creature lies.

2. I'm on the sea! — I'm on the sea!
 I am where I would ever be,
 With the blue above, and the blue below,
 And silence wheresoe'er³ I go:
 If a storm should come, and awake the deep,
 What matter?⁴ I shall ride⁵ and sleep.

3. I never was on the dull tame shore,
 But⁶ I loved the great sea more and more,
 And backward flew to her billowy breast,
 Like a bird that seeketh its mother's nest;
 And a mother she was and is to me,
 For I was born on the open sea!

4. The waves were white, and red the morn,
 In the noisy hour when I was born!
 And the whale it whistled, the porpoise roll'd,
 And the dolphins bared⁷ their backs of gold;
 And never was heard such an outcry wild
 As welcomed to life⁸ the ocean child!

5. I've lived since then, in calm and strife,
 Full⁹ fifty summers a sailor's life,

1 earth's: wie ist der sächsl. Genetiv zu rechtfertigen?

2 it plays with the clouds, it mocks the skies, es spielt mit den Wolken, verspottet die Himmel (äfft sie nach): in wie fern? Skies, hier den clouds beigeordnet, vergl. S. 40, Anm. 1.

3 wheresoever, Conj. aus where, so u. ever zusammengef., wohin auch immer, wohin auch.

4 what matter, welche Sache (von Wichtigkeit), was bedeutet's, was thut das? = fr. qu'importe?

5 I shall ride (to ride, reiten und fahren, im Wagen und auf dem Schiffe); so werd' ich (unbesorgt) weiter fahren u. (sogar) dabei schlafen.

6 but nach einer Verneinung als Conj. = ohne daß; vgl. mit S. 17 Anm. 1.

7 bared their backs . . . entblößten, zeigten ihren Rücken, d. h. kamen an die Oberfläche des Wassers.

8 welcomed to life, bewillkommten zum Leben, beim Eintritt in's Leben. Also die See selber und ihre Bewohner freuten sich darüber.

9 full fifty s., ganze fünfzig Sommer.

With wealth to spend and a power to range,¹
 But never have sought, nor sigh'd for change;
 And death, whenever he² comes to me,
 Shall come on the wild unbounded sea!

Br. W. Procter. (Barry Cornwall.) 1790—1868.

46. HEBREW HYMN.

1. When Israel, of³ the Lord beloved,
 Out from⁴ the land of bondage came,
 Her⁵ fathers' God before her moved,⁶
 An awful guide, in smoke and flame.
 By day along the astonished lands
 The cloudy pillar glided slow;⁷
 By night Arabia's crimsoned sands
 Returned⁸ the fiery pillar's glow.
2. There rose the choral hymn of praise,⁹
 And trump and timbrel answered keen,
 And Zion's daughters poured¹⁰ their lays,
 With priests' and warriors' voice between.
 No portents¹¹ now our foes amaze,
 Forsaken Israel wanders lone;
 Our fathers would not know Thy ways,
 And Thou hast left them to their own.

1 to range, einen Rang, eine Stellung einzunehmen.

2 Death — he, warum mascul.?

3 of the beloved: of, lat. ab, deutlich ab, von (fr. de); häufig für by (fr. par), durch, von (bei passiven Verben).

4 out from, für out of, welches (= dem deutschen ab) dieselbe lokale Bedeutung wie from hat, und das Herkommen zc. von einem Orte ausdrückt.

5 warum her?

6 moved, zog; von einem Heere, marschirt (fr. mouvoir, lat. moveo).

7 slow oder slowly; vergl. S. 21, Anm. 10.

8 returned = reflected, strahlte zurück, wider.

9 choral hymn of praise, der Chorgefang des Lobes = der Lobgefang im Chor.

10 poured their lays, siehe S. 1, Anm. 2.

11 no portents: nō pōr | tēnts, nōw | stimmt nicht mit dem Versmaß; dagegen bei Dryden:

mý lōss | bý dīre | pōrtēnts | thē gōd | fōre tōld |.

3. But present still,¹ though now unseen;
 When brightly shines the prosperous day,
 Be thoughts of Thee a cloudy screen²
 To temper the deceitful ray.
 And, oh! when stoops on Judah's path,
 In shade and storm, the frequent night,
 Be Thou, long-suffering, slow³ to wrath,
 A burning and a shining light.

4. Our harps we left by Babel's streams,
 The tyrant's jest, the Gentile's scorn;
 No censer round our altar beams,
 And mute are timbrel, trump, and horn.
 But Thou hast said: — „The blood of goat,
 The flesh of rams, I will not prize;
 A contrite heart, an humble thought,
 Are mine accepted⁴ sacrifice.“

W. Scott. 1771—1832.

47. SATURDAY.⁵

1. To-morrow will be Sunday, Ann —
 Get up, my child, with me;
 Thy father rose at four o'clock
 To toil⁶ for me and thee.

2. The fine folks⁷ use the plate⁸ he makes,
 And praise it when they dine;

1 still, vergl. S. 2, Anm. 4.

2 be thoughts of Thee a cloudy screen etc.: In unsres Glückes Sonnenschein seien Gedanken an dich (Gott) ein Wolkenschirm, zu mildern seinen töckischen Strahl. — Vgl. Schillers: Darum in deinen fröhlichen Tagen u.

3 slow to wrath, not hasty, not precipitate.

4 accepted, wohl aufgenommen, angenehm.

5 Bild des häuslichen Lebens einer engl. Arbeiterfamilie besseren Schlages (mechanic). Die ganze Vorbereitung wird für den Vater gemacht, der nach einer arbeitschweren Woche heimkommt, um auf anderthalb Tage sein eigener Herr zu sein.

6 to toil, agl. tiolian, hart arbeiten, sich quälen, vergl. S. 38, Anm. 5.

7 fine folks, im Volksmunde für fine people, vornehme Leute.

8 plate (vom griech. platys, Platte) gewöhnl. Teller, Silbergeschirr.

For John has taste — so we'll¹ be neat,
Although we can't be fine.

3. Then let us shake the carpet well,
And wash and scour the floor,
And hang the weather-glass he made
Beside the cupboard-door.²

4. And polish thou the grate,³ my love;
I'll mend the sofa arm;
The autumn winds blow damp and chill;
And John loves to be warm.

5. And bring the new white curtain out,
And string⁴ the pink tape on —
Mechanics should be neat and clean;
And I'll take heed for John.

6. And brush the little table, child,
And fetch the ancient⁵ books —
John loves⁶ to read, and when he reads,
How like a king he looks!

7. And fill the music-glasses⁷ up
With water fresh and clear;
To-morrow, when he sings and plays,
The street⁸ will stop to hear.

1 so we will be neat: wenn wir auch nicht vornehm sind, so wollen wir unsere Dinge doch hübsch sauber und nett haben.

2 cupboard, der Tassen- (= cup), Geschirrschrank, gewöhnl. eine Art Wand-
schrank im Speisezimmer.

3 grate, lat. crates, ital. grata, das Gitter, der Kaminrost (in verti-
kaler Richtung für das offene Kohlenfeuer).

4 string — on, ziehe das rosafarbene Band durch den Vorhang, fasse ihn ein.

5 ancient für old.

6 loves to read, is fond of reading, stärker als likes to read (fr. aime à lire).

7 music glasses oder musical glasses: a musical instrument, consisting
of a number of glass goblets played upon with the end of the
fingers damped, unser „Euphonium.“

8 the street: Die ganze Straße, wer vorbeigeht, hält an, zu lauschen.

8. And throw the dead¹ flowers from the vase,
 And rub it till it glows;
 For in the leafless garden yet
 He'll find a winter rose.

9. And lichen² from the wood he'll bring,
 And mosses from the dell;
 And from the shelter'd stubble-field
 The scarlet pimpernell.³

Eb. Elliot. 1781—1849.

48. THE GIANT AND THE DWARF.

1. „Once⁴ upon a time, a Giant and a Dwarf were friends, and kept together. They made a bargain⁵ that they would never forsake each other, but go seek⁶ adventures. The first battle they fought was⁷ with two Saracens; and the Dwarf, who was very courageous, dealt one⁸ of the champions a most angry blow. It did the Saracen very little injury, who lifting up his sword, fairly⁹ struck off the poor Dwarf's arm. He was now in a woful plight; but the Giant coming to his assistance, in a short time left the two Saracens dead on the plain; and the Dwarf cut off the dead man's head out of spite. They then travelled on to another adventure. This

1 dead flowers, die welken Blumen.

2 lichen, liken, griech. leichen, die Baumflechte.

3 pimpernell (l. pimpinella), die Pimpinelle.

4 once upon a time: einmal zu einer Zeit = unserm: „es war einmal ein . . .“

5 bargain, Kauf, Kaufvertrag, Vertrag.

6 go seek: go jetzt noch das einzige Verb der Bewegung mit dem Inf. ohne to, welcher eine zweite, mit der Bewegung verbundene Thätigkeit = go and seek, bezeichnet, öfters auch den Zweck der Bewegung = go to seek (fr. aller chercher).

7 was, nämll. one oder that with two S. —

8 dealt one of the champ. und nachher did the Saracen, in beiden Fällen mit folgendem Sach-Objekt: das Personenobjekt ohne to, indem das ursprüngliche Dativobjekt in einen Accus. überging. Die neu-engl. Sprache kennt auch nur einen Objektfall (Objective Case), der je nach der Eigenschaft des Verbs, von dem er regiert wird, bald als Dat., bald als Accus. betrachtet wird.

9 fairly, schön, sauber, gänzlich.

- was against three bloody-minded Satyrs, who were carrying away a damsel¹ in distress. The Dwarf was not quite so fierce now as before; but for all that² struck the first
15. blow, which was returned by another, that knocked out his eye; but the Giant was soon up with³ them, and had they not fled, would certainly have killed them every one.⁴ They were all very joyful for this victory, and the damsel who was relieved fell in love with the Giant and married
20. him. They now travelled far, and farther than I can tell, till they met with a company⁵ of robbers. The Giant, for the first time, was foremost now; but the Dwarf was not far behind. The battle was stout⁶ and long. Whereever the Giant came all fell before him; but the Dwarf had
25. like⁷ to have been killed more than once. At last the victory declared for⁸ the two adventurers; but the Dwarf lost his leg. The Dwarf was now without an arm, a leg, and an eye, while the Giant was without a single wound. Upon which he cried out to his little companion, „My
30. little hero, this is glorious sport;⁹ let us get one victory more, and then we shall have honour for ever.“ „No,“ cries the Dwarf, who was by this time grown wiser, „no, I declare off; I'll fight no more: for I find in every battle, that you get all the honour and rewards, but all the blows fall upon me.“

Ol. Goldsmith. 1728—1774.

1 damsel, fr. demoiselle, Fräulein, Jungfrau; in Prosa ungebr.

2 for all that, trotz alledem; for = für, um — willen, in dieser Verbindung ironisch gebraucht.

3 to be up with somebody, bei Jemand oben, droben (in der Richtung nach dem Ziele hin) sein, ihn einholen.

4 killed them every one = them, every one, indem e. o. als Appos. aufzufassen ist = every one of them.

5 a company of robbers, gebräuchlicher und das Verächtliche in sich schließend ist a band of robbers, a gang of thieves.

6 stout, trotzig, hartnäckig, stark.

7 like, subst., das Gleiche; die Wahrscheinlichkeit; he had like to have been killed, er hatte die Wahrscheinlichkeit, getödtet zu werden, er wäre wahrscheinlich, beinahe getödtet worden, il faillit être tué. Grundfalsch ist had liked to be killed in deutschen Ausg.!

8 declared (for) intr., sich erklären, kund thun, sich entscheiden für; to declare off, sich losjagen.

9 sport, Spiel, Belustigung, Spaß.

49. PLEA FOR MERCY.

1. The quality of mercy is not strain'd;¹
 It droppeth as the gentle rain from heaven
 Upon the place beneath. It is twice bless'd;²
 It blesseth him³ that gives, and him that takes.
5. 'Tis mightiest in the mightiest; it becomes
 The throned⁴ monarch better than his crown:
 His sceptre shows the force of temporal power,
 The attribute to awe and majesty,⁵
 Wherein doth sit the dread and fear of kings.⁶
10. But mercy is above the scepter'd sway;⁷
 It is enthroned⁸ in the hearts of kings;
 It is an attribute to God himself;
 And earthly power doth then show likest God's
 When mercy seasons⁹ justice. Therefore, Jew,
15. Though justice be thy plea,¹⁰ consider this —
 That, in the course of justice,¹¹ none of us
 Should see salvation: we do¹² pray for mercy;
 And that same prayer doth teach us all to render
 The deeds of mercy.

W. Shakespeare. 1564—1616.
 (Merchant of Venice. A. IV. Sc. 1.)

-
- 1 is not strained, wird nicht erzwungen.
 2 twice blessed, zweifach gesegnet, mit Segen ausgestattet.
 3 him: he who oder he that, derjenige — welcher ...
 4 throned = enthroned, auf den Thron gesetzt.
 5 to awe and majesty, zu, für, von (Genit.) Erfurcht und Erhabenheit;
 awe, agf. ege, äge, (griech. aga-), heilige Scheue.
 6 dread and fear of kings = die Scheue und Ehrfurcht vor Königen;
 of kings ist was für ein Genitiv?
 7 the scepter'd sway, die mit dem Scepter versehene Macht: steht über
 der durch ein äußeres Abzeichen sich kund gebenden Macht, Gewalt.
 8 enthroned in the hearts o. k., sie hat ihren Herrscheritz im Herzen
 der Könige.
 9 seasons: to season, würzen, mildern.
 10 plea (vom norman. plait, fr. plaidier) die Klage, das Gesuch (um
 Rechtspruch); ursprüngl. „Vertrag“, v. lat. placitum.
 11 in the course of justice, im Lauf, im Gange der Ger., d. h. wenn
 man der Gerechtigkeit ihren Lauf läßt.
 12 we do pray: durch welches Adverb wird do in der Uebersetzung hier wieder
 gegeben? Portia deutet auf die Stelle des Gebetes hin: „Give us this day
 our daily bread, and forgive us our trespasses, as we forgive them
 that etc.“

50. FORTITUDE AND PERSEVERANCE.¹

1. The great art of life, so far as I have been able to observe, consists in fortitude and perseverance. I have rarely seen, that a man who conscientiously devoted himself to the studies and duties of any profession,² and did not omit to take fair and honorable opportunities³ of offering
5. himself to notice⁴ when such presented themselves, has not at length got forward. The mischance of those who fall behind⁵ though flung upon fortune, more frequently arises from want of skill and perseverance. Life, my young friend, is like a game at cards: our hands are alternately
10. good or bad, and the whole seems, at first glance, to depend on mere chance.⁶ But it is not so, for in the long run⁷ the skill of the player predominates over the casualties of the game. Therefore, do not be discouraged with the prospect before you, but ply⁸ your studies hard, and
15. qualify yourself to receive fortune when she comes your way.⁹

W. Scott. 1771—1832

1 fortitude and perseverance, Muth und Ausdauer.

2 profession, Bekenntniß, Beruf.

3 to take fair and honorable opp., günstige und ehrenhafte Gelegenheiten ergreifen.

4 to offer himself to notice, sich der Beachtung darbieten, sich bekannt zu machen suchen.

5 fall behind, though flung upon fortune, die, wenn man sie auf's Glück sich wingt, dahinter fallen; vergl. den seemänn. Ausdr. to fall astern, zurückbleiben; to fall short, nicht reichen &c.

6 on mere chance, vom reinen, bloßen Zufall (mere vom lat. merus, rein).

7 in the long run, wörtl. im langen Lauf = mit der Zeit, endlich, zuletzt.

8 to ply, franz. plier, ployer, falten; hier fleißig handhaben, betreiben.

9 your way, deinen Weg, deinen Weg hin = dir in den Weg f.; Accus. des Raumes mit dem Begriff der Bewegung durch einen Raum.

3. Abtheilung.

51. ON A COUNTRY LIFE.¹

1. Happy the man, whose wish and care
A few paternal acres² bound,
Content to breathe his native air³
In his own ground.
2. Whose herds⁴ with milk, whose fields with bread,
Whose flocks supply him with attire!
Whose trees in summer yield him shade,
In winter, fire.
3. Blest⁵ who⁶ can unconcern'dly find⁷
Hours, days, and years, slide soft away,
In health of body, peace of mind,
Quiet by day.
4. Sound sleep by night:⁸ study and ease
Together mix'd; sweet recreation
And innocence,⁹ which most does please
With meditation.

1 Vergl. Horatius, Epode II: Beatus ille, qui procul negotiis... paterna rura bobus exercet suis etc., beglückt der Mann, der vom geschäft'gen Drange fern — mit eignen Stieren ackernd baut das Vatergut etc.

2 paternal acres, vom Vater herkommende, ererbte Aecker (lat. paternus).

3 native air, die Heimathluft; vom lat. natus, geboren, zum Geburtsort gehörig, heimisch etc.

4 ergänze das Präd. u. sein Obj. aus dem folgenden Verse.

5 blest: ergänze is he... = heureux qui...

6 construire who in health of body etc. can etc.

7 a) find — hours — slide etc. der Acc. mit dem Inf. bei find als Verb geistiger Wahrnehmung.

b) unconcernedly, gleichgültig, unbekümmert; vom fr. concerner, betreffen, bekümmern, angehen.

8 sound sleep by night, reiht sich unmittelbar an das vorangehende Satzglied, quiet by day, als weitere Bestimmung an, und sollte deßhalb nach day welches Satzzeichen stehen?

9 sweet recreation and innocence (mixed) = sweet and innocent recreation, welche es ermöglicht, daß das dichterische Nachsinnen (meditation) damit verbunden werde, das seinerseits die Erholung zu einer befriedigenden (pleasing) macht.

5. Thus let me live,¹ unseen, unknown,
 Thus unlamented let me die:
 Steal from the world, and not a stone
 Tell where I lie.

A. Pope. 1688—1744.

52. LUCY GRAY OR SOLITUDE.

1. Oft² I had heard of Lucy Gray;
 And, when I crossed the wild,³
 I chanced⁴ to see, at break of day,
 The solitary child.
2. No mate,⁵ no comrade Lucy knew;
 She dwelt on a wide moor, — ⁶
 The sweetest thing that ever grew
 Beside a human door!
3. You yet may spy the fawn⁷ at play,
 The hare upon the green;
 But the sweet face of Lucy Gray
 Will never more be seen.
4. „To-night will be a stormy night, —
 You to the town must go;
 And take a lantern, Child, to light
 Your mother through the snow.“

1 thus let me live: der Dichter besaß ein 5 Morgen großes Landgut zu Twickenham a. d. Themse, wo er, schwach und fränklich, seine späteren Jahre ausschließlich verbrachte.

2 oft agj. Wort, gewöhnlich often.

3 wild, s., gewöhnl. wilderness, die Wildniß, Einöde.

4 I chanced to see, ich sah zufällig; to chance (s. chance, Zufall) u. to happen (s. hap, Zufall): a. persönl. construiren: (es) treffen zu —, gerathen zu —, (gr. τυγχάνειν); b. unpersönl. construiren: sich ereignen.

5 mate, holländisch maat, Gefährte, Gespieler.

6 moor, das Moor, oft sehr ausgedehnte, meist gebirgige, mit Heidekraut bewachsene Strecken; dazwischengestreute Felsen wechseln mit Vertiefungen (bogs) ab, in denen sich Quell- oder Regenwasser ansammelt.

7 fawn, fr. faon, das Rehkalb.

5. „That, Father! will I gladly do;
'T is scarcely afternoon, —
The minster-clock has just struck two,
And yonder is the moon!“
6. At this the father raised his hook,¹
And snapped a faggot-band.²
He plied his work;³ — and Lucy took
The lantern in her hand.
7. Not blither is the mountain roe —
With many a wanton⁴ stroke
Her feet disperse the powdery snow,
That rises up like smoke.
8. The storm came on before its time;
She wandered up and down;
And many a hill did Lucy climb,
But never reached the town.
9. The wretched parents all that night
Went shouting far and wide;
But there was neither sound nor sight
To serve them for a guide.
10. At daybreak on the hill they stood
That overlooked the moor;
And thence they saw the bridge of wood,
A furlong⁵ from their door.
11. They wept, — and, turning homeward, cried,
„In heaven we all shall meet;“ —
When in the snow the mother spied
The print of Lucy's feet.⁶

1 hook, hier Spitze, Häge (fischelartig geformtes Messer).
 2 faggot-band, das Reisig- oder Wellenband; die Weide, welche das Reis-
 bündel zusammenhält.
 3 he plied his work, er förderte seine Arbeit, versah rasch die Laterne mit
 einem Spahn.
 4 wanton (üppig), ausgelassen, muthwillig.
 5 furlong (agf. W.) = eine Furchenlänge, v. furrow u. long; der Furlong,
¹/₈ engl. Meile, 5 Minuten Wegs.
 6 the print oder mark of foot, die Fußspur.

12. Then downwards from the steep hill's edge
 They tracked¹ the footmarks small:
 And² through the broken hawthorn-hedge,
 And by the low stone-wall;
13. And then an open field they crossed —
 The marks were still the same:
 They tracked them on, nor ever lost,
 And to the bridge they came.
14. They followed from the snowy bank
 Those footmarks, one by one,
 Into the middle of the plank;
 And further there were none!
15. — Yet some maintain that to this day
 She is a living child;
 That you may see sweet Lucy Gray
 Upon the lonesome wild.
16. O'er rough and smooth she trips along,
 And never looks behind;
 And sings a solitary song
 That whistles in the wind.

W. Wordsworth. 1770—1850.

53. LOVE OF ENGLAND.

England, with all thy faults, I love thee still,
 My country! and³ while yet a nook⁴ is left
 Where English minds and manners may be found,
 Shall be constrain'd to love thee. Though thy clime
 Be fickle,⁵ and thy year, most part,⁶ deform'd

1 to track od. trace, fr. tracer, die Spur verfolgen, nachspüren, folgen.

2 schließt sich an welches Glied des vorangehenden Satzes an?

3 and — shall — while, constr. and I shall be constr. to love thee, while etc. shall be constrained, werde gedrängt sein, wird es mich drängen.

4 nook, verm. mit neck, die Ecke, der Winkel.

5 fickle (agf. ficol, wackeln), wankelbar, wandelbar, unbeständig.

6 most part, adverbialer Accusativ: meisten Theils, meistentheils, franz. la plupart. Was ist über most u. part, abgesehen von der hier gebrauchten Zusammenstellung, zu sagen?

With dripping rains, or wither'd by a frost,¹
 I would not yet² exchange thy sullen³ skies
 And fields without a flower, for warmer France
 With all her vines; nor for Ausonia's⁴ groves
 Of golden fruitage⁵ and her myrtle bowers.
 To shake thy senate,⁶ and from heights sublime⁷
 Of patriot eloquence to flash down fire
 Upon thy foes, was never meant my task;
 But I can feel thy fortunes and partake
 Thy⁸ joys and sorrows with as true a heart
 As any thunderer⁹ there. And I can feel
 Thy follies too, and with a just disdain
 Frown at effeminate, whose very looks¹⁰
 Reflect dishonour on the land I love.

W. Cowper. 1731—1800.

54. RUB OR RUST.

1. Idler, why lie¹¹ down to die?
 Better rub¹² than rust.

-
- 1 withered by a frost, von einem Froste welk gemacht; ein einziger genügt schon; auch sind Fröste keine ständige Eigenschaft des Landes; daher wird der plur. vom Dichter vermieden.
 2 not yet, noch nicht, noch lange nicht!
 3 sullen, mit dem lat. solus (allein) verwandt: einsam, düster, trübe.
 4 Ausonia, das Land der Ausonen, Italien.
 5 fruitage, die Obsternte, das Obst.
 6 to shake thy senate, deinen Senat zu erschüttern.
 7 from heights sublime of patriot eloquence, aus erhabenen Höhen der Patrioten=Beredsamkeit, d. h. im Parlament, Blitze auf deine Feinde herab zu schleudern lag nie in meinem Beruf (war nie als mein Beruf gemeint, beabsichtigt); doch zc.
 8 partake thy j., fr. partager, Theil haben, Theil nehmen an; gewöhnl. mit of u. in; (to take part of etc.) hat aber mit Auslassung von of (elliptisch) auch den Acc. bei sich.
 9 any thunderer, irgend ein Donnerer, eben jener Blitzschleuderer, Parlamentsredner, der den Mund zu voll nimmt.
 10 very, Adj., wahr, wirklich; bloß, schon; the very look, der bloße Blick, schon der Blick.
 11 why lie down: der reine Infinitiv (ohne to) steht oft unabhängig in der mit einer Partikel beginnenden affektvollen Frage, elliptischer Infinitiv genannt, in so fern der Affekt dabei etwas verschweigt zc.; ähnlich im Fr. où courir? que faire? wo im Deutschen gewöhnlich das Hülfszeitwort sollen angewendet wird.
 12 to rub, rub up als Verb transit = blank reiben; intrans. sich reiben, sich (durch die Welt) helfen, durchschlagen. In diesem doppelten Sinne hier dem rust gegenüber gebraucht; vergl. „ein geriebener Bursche.“

Hark! the lark sings in the sky —

„Die when die thou must!

Day is waking, leaves are shaking,

Better rub than rust.“

2. In the grave there's sleep enough —

„Better rub than rust;

Death, perhaps, is hunger-proof,¹

Die when die thou must;

Men are mowing, breezes blowing,

Better rub than rust.“

3. He who will not work shall want;

Naught² for naught is just —

Won't do,³ must do, when he can't;

„Better rub than rust.

Bees are flying, sloth is dying,

Better rub than rust.“

E. Elliot. 1781—1849.

55. THE TREASURES OF THE DEEP.

1. What hidest thou in thy treasure-caves⁴ and cells,
 Thou hollow-sounding and mysterious main?
 Pale glistening pearls, and rainbow-color'd shells,
 Bright things which gleam unreck'd of⁵ and in vain.
 Keep, keep thy riches, melancholy⁶ sea!

We ask not such from thee.

1 death perhaps is hungerproof: der Tod vielleicht ist hungerfest, hält dem Hunger Stand, d. h. im Tode, hungert man nicht mehr. Warum death ohne Artifel?

2 naught s. Nichts (agj. nâht, nôht, daß noch nicht ganz abgeschliffene not, naughty = nichtig): „Wer nicht arbeitet, soll auch nichts zu essen haben!“

3 won't do, der Willnichtthun (subst.) muß thun zc.; vergl. Häbich, Hättich zc.

4 treasure-caves, Schatzgewölbe, Schatzkammern.

5 unrecked, unbeachtet, von to reck of (agj. rêcan, sich kümmern um, beachten).

6 melancholy, düster, einförmig; der Matrose dagegen nennt sie „merry sea.“

2. Yet more, the depths have more! What wealth untold,¹
 Far down, and shining through their stillness, lies!
 Thou hast the starry gems, the burning gold,
 Won² from ten thousand royal argosies.³
 Sweep o'er thy spoils, thou wild and wrathful main!
 Earth claims not these again!
3. Yet more, the depths have more! Thy waves have roll'd
 Above the cities of a world gone by!
 Sand hath fill'd up the palaces of old,
 Sea-weed o'ergrown the halls of revelry!⁴
 Dash o'er them, Ocean! in thy scornful play,
 Man yields them to decay!
4. Yet more! the billows and the depths have more!
 High hearts and brave are gather'd to thy breast!⁵
 They hear not now the booming waters roar⁶
 The battle thunders will not break their rest.
 Keep thy red gold and gems, thou stormy grave!
 Give back the true and brave!
5. Give back the lost and lovely!⁷ Those for whom
 The place was kept at board and hearth so long;
 The prayer went⁸ up through midnight's breathless gloom,
 And the vain yearning⁹ woke midst festal song!
 Hold fast thy buried isles, thy towers o'erthrown —
 But all is not thine own!

1 untold, ungezählt, v. to tell, sagen, zählen, erzählen.

2 won: durch Schiffbrüche.

3 argosies, span. argos, das große Handelschiff, (v. Argo, Argonauten!)

4 halls of revelry, die Hallen, die Paläste der Lustbarkeit, des rauschenden Vergnügens.

5 gathered to thy breast, sind zu deinem Busen geschaart, ruhen an deinem Busen; ähnlich: (zu den Vätern) versammelt.

6 the booming waters roar, die wogenden Wasser brausen, (brüllen), Acc. u. Inf. nach Verben der sinnl. Wahrnehmung, vgl. S. 58, Anm. 7, a.

7 the lost and lovely, die verlornen Liebenswürdigen, denen man so lange ihren Platz in der Familie, bei Tisch und Herd aufbewahrte.

8 Wiederhole for whom the prayer went up, für die das Gebet aufstieg um die stille Mitternacht, und

9 the vain yearning, der fruchtlose (eitle, vergebliche) Jammer der Hinterbliebenen (um die Verlorenen) erwachte, wenn sie sich der Zerstreuung hingeben wollten, selbst mitten im Festgesang, der Festesfreude.

6. To thee the love of woman¹ hath gone down;
 Dark flow thy tides o'er manhood's² noble head,
 O'er youth's bright locks, and beauty's flowery crown!³
 Yet must thou hear a voice — Restore the dead!
 Earth shall reclaim her precious things from thee! —
 Restore the dead, thou Sea!

Fel. Hemans. 1793—1835.

56. ON REMEMBRANCE.

The remembrance of youth is a sigh. —

1. Man hath a weary pilgrimage,
 As through the world he wends;⁴
 On every stage,⁵ from youth to age,
 Still discontent attends;
 With heaviness⁶ he casts his eye
 Upon the road before,
 And still remembers with a sigh
 The days that are no more.
2. To school the little exile⁷ goes,
 Torn from his mother's arms —
 What then shall soothe his earliest woes,
 When novelty hath lost its charms?
 Condemn'd to suffer through the day
 Restraints which no rewards repay,
 And cares where love has no concern,⁸
 Hope lengthens as she counts the hours

1 love of woman, die Frauenliebe, Liebe der Frauen, deren hervorstechendste Eigenschaft; woman, sing., collectiv, als Gattungsbegriff.

2 manhood's noble head, edlen Männerfinn, Mannesmuth (der Mannheit, des Mannes edles Haupt).

3 beauty's flowery crown, der Schönheit Blüthenkranz: Jungfrauen in der Blüthe ihrer Jahre; du hast Opfer jeden Alters und Geschlechts gefordert, bei dir.

4 to wend, ags. vendan, gehen, hingehen; sich wenden.

5 stage (altfr. estage, fr. étage), Stufe, Station.

6 with heaviness, mit Schwermuth, mit schwerem Herzen.

7 exile, wie der Verbannte aus dem Heimathland, ist der Kleine von wo gleichjam vertrieben?

8 love has no concern, die strenge Zucht kommt dem Neuling hart und lieblos vor. Es wird dabei besonders an die Boarding Schools, (Pensionate) gedacht.

Before his wish'd return.
 From hard control and tyrant rules,
 The unfeeling discipline of schools,
 In thought he loves to roam,
 And tears will struggle in his eye,
 While he remembers with a sigh
 The comforts¹ of his home.

3. Youth comes; the toils and cares of life
 Torment the restless mind;
 Where shall the tired and harass'd² heart
 Its consolation find?
 Then is not Youth, as Fancy tells,
 Life's summer prime of joy?³
 Ah no! for hopes too long delay'd,
 And feelings blasted or betray'd,
 Its fabled⁴ bliss destroy;
 And Youth remembers with a sigh
 The careless days of Infancy.⁵

4. Maturer Manhood now arrives,
 And other thoughts come on;
 But with the baseless⁶ hopes of Youth
 Its generous warmth is gone:
 Cold, calculating cares succeed,
 The timid thought, the wary⁷ deed,
 The dull realities of truth;
 Back on the past he turns his eye,
 Remembering, with an envious sigh,
 The happy dreams of Youth.

1 comforts siehe S. 16 A. 3.

2 harassed, (v. fr. harasser) gequält, geplagt.

3 life's summer prime of joy, des Lebens froher (wonnevoller) Sommermorgen.

4 its fabled bliss destroy, zerstören seine eingebildete, erdichtete Glückseligkeit.

5 Ueber den Reim vergl. S. 17, Anm. 3.

6 baseless hopes, Hoffnungen ohne Grundlage, grundlose Hoffnungen (v. base, basis).

7 wary, agl. vaer (aware, beware), vorsichtig, behutsam.

5. So reaches he the latter stage
 Of this our mortal pilgrimage,
 With feeble step and slow;
 New ills¹ that latter stage await,
 And old Experience² learns too late
 That all is vanity below.
 Life's vain delusions are gone by:
 Its idle³ hopes are o'er;
 Yet Age remembers with a sigh
 The days that are no more.

Rob. Southey. 1774—1843.

57. THE COMMON LOT.⁴

1. Once, in the flight of ages past,
 There lived a man: and who was he?
 Mortal! howe'er thy lot be cast,
 That man resembled thee.
2. Unknown⁵ the region of his birth,
 The land in which he died unknown:
 His name has perish'd from the earth,
 This truth survives alone:
3. That joy, and grief, and hope, and fear,
 Alternate triumph'd in his breast;
 His bliss and wo — a smile, a tear!
 Oblivion hides the rest.
4. The bounding⁶ pulse, the languid limb,
 The changing spirits'⁷ rise and fall;
 We know that these were felt by him,
 For these are felt by all.

1 new ills, neue Uebel.

2 old Experience, die alte Erfahrung, d. h. das erfahrene Alter.

3 idle, eitel, leer; träge.

4 common l., das allgemeine Loos.

5 unknown is the region — unknown is the land —.

6 the bounding pulse, der hüpfende, rasche Puls.

7 the changing spirits, die wechselnde Stimmung, (die w. Lebensgeister).

5. He suffer'd — but his pangs¹ are o'er;
 Enjoy'd — but his delights are fled;
 Had friends — his friends are now no more;
 And foes — his foes are dead.
6. He loved — but whom he loved the grave
 Hath lost in its unconscious womb:²
 Oh, she was fair! but naught could save
 Her beauty from the tomb.
7. He saw whatever thou hast seen;
 Encounter'd all that troubles thee;
 He was — whatever thou hast been;
 He is — what thou shalt be.
8. The rolling³ seasons — day and night,
 Sun, moon, and stars, the earth and main,
 Erewhile⁴ his portion, life and light,
 To him exist in vain.
9. The clouds and sunbeams,⁵ o'er his eye⁶
 That once their shades and glory threw,
 Have left in yonder silent sky
 No vestige where they flew.
10. The annals of the human race,
 Their ruins, since the world began,
 Of him afford no other trace
 Than this — there lived a man!

James Montgomery. 1771—1854.

1 pangs (bang) Qualen.

2 womb (agf. vamb) der Schoß.

3 rolling seasons, die rollenden Jahreszeiten, die J. in ihrem Kreis-
 lauf; vergl. S. 23, A. 5.

4 erewhile (ere und while) erst jüngst, vor Kurzem.

5 the clouds and sunbeams, die trüben und heitern Erlebnisse, unter
 letzteren die Anerkennung seiner Verdienste &c.

6 over his eye: constr. that once threw — over his eye —.

58. ANSWER TO A BEAUTIFUL POEM, ENTITLED „THE COMMON LOT.“

1. Montgomery! true, the common lot
Of mortals lies in Lethe's wave;¹
Yet some shall never be forgot —
Some shall exist beyond the grave.
2. „Unknown the region of his birth,“²
The hero rolls the tide of war;³
Yet not unknown⁴ his martial worth,
Which glares⁵ a meteor from afar.
3. His joy or grief, his weal or woe,
Perchance may 'scape the page of fame,⁶
Yet nations now unborn will know
The record of his deathless⁷ name.
4. The patriot's and the poet's frame⁸
Must share the common tomb of all:
Their glory will not sleep the same;⁹
That will arise, though empires fall.
5. The lustre of a beauty's eye
Assumes the ghastly¹⁰ stare of death;
The fair, the brave, the good must die,
And sink the yawning grave beneath.

1 Lethe's wave, in Lethe's Welle, Macht (des Stromes der Vergessenheit).
 2 „Unknown the region of his birth“, Citat aus dem vorigen Gedicht Str. 2, V. 1, schließt sich als absol. Nom. dem Hauptf. leicht an: obgleich seine Heimath (sein Geburtsort) unbekannt ist, lenkt der Held zc.
 3 rolls the tide of war, es lenkt (wälzt, wendet) der Held den Lauf (die Fluth) des Krieges zwar als einer, dessen Heimath (uns) unbekannt ist;
 4 yet not unknown etc., doch nicht unbekannt bleibt sein Kriegerruhm (sein Verdienst als Krieger), welcher (welches) gleichsam wie ein Meteor weithin strahlt. Die Namen großer Helden leben fort und werden auch späteren Geschlechtern allgemein bekannt, wenn man auch beim Anfang ihrer Laufbahn wenig von ihnen wußte.
 5 glares a meteor, strahlt als Meteor; ähnl. he died a hero, a beggar: ein Gattungsname ist Prädikatsbestimmung.
 6 page of fame: das Ruhmes-Blatt (Geschichte); 'scape f. escape.
 7 deathless, eine überraschende Wortbildung für immortal.
 8 frame, Körperbau, Gehäuse, Hülle.
 9 the same, nämll. way, manner = in the s. w., in derselben Weise, der adverbiale Accus.
 10 ghastly, agf. gâst, (= ghost) geisterhaft, graus.

6. Once more the speaking eye revives,
 Still beaming through the lover's strain;¹
 For Petrarch's Laura² still survives:
 She died, but ne'er will die again.³
7. The rolling seasons pass away,
 And Time, untiring, waves⁴ his wing;
 Whilst honour's laurels ne'er decay,
 But bloom in fresh, unfading spring.
8. All, all must sleep in grim repose,
 Collected in the silent tomb;
 The old and young, with friends and foes,
 Festering alike in shrouds, consume.⁵
9. The mouldering marble lasts its day,
 Yet falls at length an useless fane;⁶
 To ruin's ruthless fangs a prey,
 The wrecks of pillar'd pride⁷ remain.
10. What, though the sculpture⁸ be destroy'd,
 From dark oblivion meant⁹ to guard;
 A bright renown shall be enjoy'd
 By those whose virtues claim reward.

1 lover's strain, des Liebenden, des Dichters Lied.

2 Petrarch's Laura, der ital. Dichter Petrarca, geb. 1304 zu Arezzo, gest. 1374 zu Arquà bei Padua, besang seine ideale oder gar erdichtete Liebe zu einer provenzalischen Dame „Laura“ und machte sie dadurch unsterblich.

3 but never will die again: being revived by the lovers strain.

4 waves his wing, regt die Schwingen; to wave, agj. vaeg, veg, bewegen; Time — his, sowie year und day gewöhnlich männlich.

5 consume, intranj., schwinden; fester, verwehen.

6 fane, lat. fanum, der Tempel.

7 pillared pride, von Säulen getragener Stolz, stolzer Säulenhau. Vgl. S. 56, Anm. 4.

8 sculpture, Bildwerk.

9 meant, beabsichtigt, bestimmt, vergl. S. 62, B. 8 und Anm. 7.

11. Then¹ do not say the common lot
 Of all lies deep in Lethe's wave;
 Some few who ne'er will be forgot
 Shall burst the bondage² of the grave.

Lord Byron. 1788—1824.

59. IN MEMORIAM.³

a. THE PATH BY WHICH TWAIN DID GO.

1. The path by which we twain did⁴ go,
 Which led by tracts that pleased us well,
 Through four sweet years arose and fell,⁵
 From flower to flower, from snow to snow:⁶
2. And we with singing cheer'd the way,
 And,⁷ crown'd with all⁸ the season lent,
 From April on to April went,
 And glad at heart from May to May:
3. But where the path we walk'd began
 To slant the fifth autumnal slope,⁹
 As we descended, following Hope,
 There sat the Shadow fear'd of¹⁰ man;

1 then, also, demnach.

2 shall burst the bondage, die Fesseln sprengen, transj.; über shall vergl. S. 33, Anm. 2.

3 So heißt eine Reihe schöner Dichtungen Tennyson's, die dem Andenken seines im J. 1833 zu Wien verstorbenen Busenfreundes Arthur Henry Hallam gewidmet sind.

4 twain, zwei, gewöhnl. poet.; agj. tvegen, nhd. zweien.

5 constr. the path — arose and fell.

6 Bildlich = in heiteren und trüben Tagen, „im Glück und Unglück, jederzeit.“

7 and we went on from April to April, and from May to May, being glad at heart.

8 all things, every thing.

9 to slant the fifth autumnal slope, den herbsth. Abhang, die fünfte Herbstneige sich schräg hinunterzieht; was ist damit bezeichnet?

10 of für by (beim Passiv), welches letztere an die Stelle des agj. of getreten ist, (wie auch im Französischen bei Verben des Affektes zc. de statt par gesetzt wird), vergl. S. 51, Anm. 3.

4. Who broke our fair companionship,
And spread his mantle dark and cold;
And wrapp'd thee formless¹ in the fold,
And dull'd the murmur on thy lip;
5. And bore thee where I could not see
Nor follow, though I walk in haste;²
And think that, somewhere in the waste,³
The Shadow sits and waits for me.

b. THY VOICE IS ON THE ROLLING AIR.

1. Thy voice is on the rolling air;⁴
I hear thee where the waters⁵ run;
Thou standest in the rising sun,
And in the setting thou art fair.
2. What art thou, then? I cannot guess;
But though I seem in star and flower
To feel thee, some diffusive power,⁶
I do not therefore love thee less:
3. My love involves the love before;
My love is vaster⁷ passion now;
Though mixed⁸ with God and Nature thou,
I seem to love thee more and more.

1 wrapped thee formless, in wiefern gestaltlos?

2 I walk in haste, ich gehe in Hast (durch's Leben) d. h. ich altere schnell; warum hauptsächlich?

3 the waste (v. lat. vastus) die Wüste, Dede, der leere Raum.

4 rolling air, die strömende, flüchtige Luft.

5 In allen Elementen glaube ich deine Stimme zu vernehmen, zu jeder Zeit deine Gestalt vor mir zu sehen.

6 diffusive power: Indem ich dich fühle als eine sich verbreitende, in Alles dringende Macht — liebe ich dich nicht weniger, denn als Persönlichkeit, ja noch mehr. (Str. 3, V. 2.) —

7 vaster passion, vielumfassendere, gewaltigere Leidenschaft.

8 though mixed . . . thou: though thou be mixed etc., obgleich du Eins mit Gott und der Natur bist.

4. Far off thou art, but ever nigh;
 I have thee still, and I rejoice.
 I prosper, circled¹ with thy voice;
 I shall not lose thee, though I die.

Alfr. Tennyson. 1810.

60. I NEVER CAST A FLOWER AWAY.

1. I never cast a flower away,
 The gift of one who cared for me —
 A little flower — a faded flower —
 But² it was done reluctantly.
2. I never look'd a last adieu
 To things familiar, but my heart
 Shrank with a feeling almost pain³
 Even from their lifelessness to part.
3. I never spoke the word „Farewell,“
 But with an utterance faint and broken;
 An earth-sick⁴ longing for the time
 When⁵ it shall never more be spoken.

Carol. A. Southey. 1787—1854.

-
- 1 I prosper, circled with th. v., (umfreist), umgeben, umtönt von deiner Stimme fühle ich mich wohl. — I shall not loose thee... Vergl. Geibel: „Und was du ewig liebst, ist ewig dein.“
- 2 but nach never = ohne daß; vergl. S. 22 Anm. 2.
- 3 a feeling almost pain, mit einem fast schmerzlichen Gefühl (einem fast Schmerz Empfinden): das Gernadium behält seine objektiven und adverbialen Bestimmungen gleich dem Zeitworte bei.
- 4 earth-sick, ein erdemüdes, krankes, lebensmüdes Sehnen: sick, agl. seók, sýc, fiedh, krank.
- 5 the time when, die Zeit wann, wo; dieser Temporal Satz kann mit dem Adjectiv Satz wechseln: the time in which....

61. THE BATTLE OF BLENHEIM.¹

1. It was a summer evening,
 Old Kaspar's work was done,
 And he before his cottage-door
 Was sitting in the sun;
 And by² him sported³ on the green
 His little grandchild Wilhelmine.
2. She saw her brother Peterkin⁴
 Roll something large and round
 Which he beside the rivulet,
 In playing there, had found;
 He came to ask what he had found,
 That was so large, and smooth, and round.
3. Old Kaspar took it from the boy,
 Who stood expectant by;
 And then the old man shook his head,
 And with a natural sigh,
 „'Tis some poor fellow's skull,“ said he,
 „Who fell in the great victory.
4. „I find them in the garden,
 For there's⁵ many here about;
 And often, when I go to plough,
 The ploughshare turns them out!⁶
 For many thousand men,“ said he,
 „Were slain in that great victory.“

1 Von den Engländern so genannt nach dem Dorfe Blindheim, wo ihre Truppen unter Marlborough den härtesten Kampf bestanden und durch Absehnung und Umfassung des rechten feindlichen Flügels siegten, die Deutschen nennen sie Schlacht bei Hochstädt, wo Eugen siegte (1704) sie liegen im bayerischen Kreise Schwaben und Neuburg am linken Ufer der Donau, bei Donaunörth.

2 by, bei, neben: ist die ursprüngl. Bedeutung dieser Präpos.; vergl. by, Str. 3, wo es Adverb ist.

3 sported, spielte, belustigte sich.

4 Peterkin, aus Peter u. kin (agf. cyn, cind, dtsh. Kind, als Verkleinerungssilbe), = small, little Peter, wie manikin = little man, hat sich im Niederländischen und Plattdeutschen als „ken“ (Mänken) erhalten und ist im nhd. „chen“ geworden: Peterchen, Männchen.

5 there is many, volksthüml. für there are many.

6 turns them out, wendet, wirft sie heraus, bringt sie zum Vorschein.

5. „Now tell us what¹ t'was all about,
 Young Peterkin, he² cries:
 While little Wilhelmine looks up,
 With wonder-waiting³ eyes;
 „Now tell us all about the war,
 And what they kill'd each other for.“

6. „It was the English,“ Kaspar cried,
 „Who put the French to rout;
 But what they kill'd each other for,
 I could not well make out.
 But everybody said,“ quoth he,⁴
 „That 'twas a famous victory.

7. „My father lived at Blenheim then,
 Yon little stream hard by;⁵
 They burnt his dwelling to the ground,
 And he was forced to fly;
 So with his wife and child he fled,
 Nor had he where⁶ to rest his head.

8. „With fire and sword the country round
 Was wasted far and wide;
 And many a nursing⁷ mother then,
 And new-born baby, died;
 But things like that, you know,⁸ must be
 At every famous victory.

1 'twas für it was.

2 young P., he, auf ein substantiv. Nennwort folgt das Fürwort als Subj., (gewöhnlich) um dem Subst. ein größeres Gewicht zu geben u.; hier scheint es mehr in epischer, gemüthlicher Breite gebraucht zu sein. der kleine P., der.

3 wonder-waiting — mit Wunder erwartenden Augen, d. i. mit höchst gespannten Blicken.

4 quoth he, sprach er, kommt nur in der 1. u. 3. Pers. des Präterit. vor, darf nicht auch als Präs. betrachtet werden; bequeath, vermachen (durch Testament), ist Compositum davon!

5 hard by yon little stream, dicht an jenem kl. Flusse, Bache.

6 had he where, ergänze a place, a spot where (wie auch im deutschen), ähnl. fr. avoir de quoi payer etc.

7 a nursing, stillende, säugende. —

8 you know = as you know; wie du weißt; wird in den meisten Fällen durch unser eingeschaltetes adverbiales „ja“ wiedergegeben: „solche Dinge müssen ja sein!“

9. „They say it was a shocking sight¹
 After the field was won;
 For many thousand bodies here
 Lay rotting in the sun;
 But things like that, you know, must be
 After a famous victory.
10. „Great praise the Duke of Marlbro' won,
 And our good prince, Eugene.“
 „Why, 'twas a very wicked thing!“
 Said little Wilhelmine.²
 „Nay — nay — my little girl,“ quoth he,
 „It was a famous victory.
11. „And everybody praised the duke,
 Who this great fight did win.“
 „And what good came of it at last?“
 Quoth little Peterkin.
 „Why, that I cannot tell,“ said he,
 „But 'twas a famous victory.“

Rob. Southey. 1774—1843.

62. THE OLD COTTAGE-CLOCK.

1. Oh! the old, old clock of the household stock³
 Was the brightest thing and neatest;
 Its hands, though old, had a touch⁴ of gold,
 And its chime⁵ rang still the sweetest.
 'T was a monitor, too, though its words were few,
 Yet they lived, though nations alter'd;
 And its voice still strong warn'd old and young,
 When the voice of friendship falter'd.⁶
 Tick, tick, it said; — quick, quick, to bed, —
 For ten I've given warning;⁷

1 a shocking sight, ein widerlicher, anstößiger Anblick, vom fr. choquer, von choc, Anprall, Zusammenstoß.

2 little Wilhelmine in ihrer Unschuld vertritt den Standpunkt der reinen, noch nicht (durch politische Convenienzen) entarteten Sitte, und will Niemand Lob zuerkannt wissen, der an solch einem blutigen Werk Antheil hat.

3 stock, Stoc, Vorrath, z. B. Heustock; household stock, Hausrath.

4 touch, die Berührung, hier: Strich, Anflug, Hauch (von einer Farbe).

5 chime, Schlag; vergl. S. 18, Anm. 1.

6 falter (v. provenc. faltar, fehlen = fail), stammeln, stottern, schwanken.

7 to give warning, warnen, auf-, ankündigen (for something, etwas).

Up, up, and go, or else, you know,
You 'll never rise soon in the morning.

2. A friendly voice was that old, old clock,
As it stood in the corner smiling,
And bless'd the time with a merry chime,
The wintry hours beguiling.¹
But a cross old voice was that tiresome clock,
As it called at daybreak boldly,
When the dawn look'd grey o'er the misty² way,
And the early air blew coldly.
Tick, tick, it said, — quick, out of bed, —
For five I've given warning;
You 'll³ never have health, you 'll never get wealth,
Unless you 're⁴ up soon in the morning.
3. Still hourly the sound goes round and round,
With a tone that ceases never,
While tears are shed for the bright days fled,
And the old friends lost for ever!
Its heart beats on, — though hearts are gone,
That warmer beat and younger;
Its hands still move, — though hands we love
Are clasp'd on earth no longer!
Tick, tick, it said, — to the church-yard bed,
The grave hath given warning, —
Up, up, and rise to the Angel skies —
And enter a Heavenly morning!

Ch. Swain. 1803.

63. THE OLD CLOCK ON THE STAIRS.⁵

1. Somewhat back from the village street
Stands the old-fashioned country-seat.

1 hours beguiling, siehe S. 3 Anm. 6.

2 misty, nebelig, trübe.

3 u. 4 you'll für you will; you're für you are, und als fürze Silbe zu lesen.

5 L'éternité est une pendule, dont le balancier dit et redit sans cesse ces deux mots seulement, dans le silence des tombeaux: „Toujours! jamais! Jamais! toujours!“ Jacques Bridaine.

Across its antique portico¹
 Tall poplar-trees their shadows throw
 And from its station² in the hall
 An ancient timepiece³ says to all, —
 „Forever⁴ — never!
 Never — forever!“

2.⁵ Halfway up the stairs it stands,
 And points and beckons with its hands
 From its case⁶ of massive oak,
 Like a monk, who, under his cloak,
 Crosses himself, and sighs, alas!
 With sorrowful voice to all who pass, —
 „Forever — never!
 Never — forever!“

3. By day its voice is low and light;
 But in the silent dead of night,⁷
 Distinct as a passing footstep's fall,⁸
 It echoes along the vacant hall,
 Along the ceiling, along the floor,
 And seems to say, at each chamber-door, —
 „Forever — never!
 Never — forever!“

4. Through days of sorrow and of mirth,
 Through days of death and days of birth,
 Through every swift vicissitude
 Of changeful time, unchanged it has stood,
 And as if, like God, it all things saw,
 It calmly repeats those words of awe,⁹ —
 „Forever — never!
 Never — forever!“

1 portico, die Säulenhalle, der Säulengang, ital. B. vom lat. porticus.

2 station, lat. B., der Standort.

3 timepiece = time keeper, Zeithalter, Zeitwart, Standuhr.

4 forever, for u. ever, immerdar.

5 Mehrere Verse, wie Str. 2, 1; 5, 1; 7, 1 u. werden in Ermangelung der ersten kurzen Silbe des Verses trochäisch.

6 case, (franz. case, it. casa, Hütte, Häuschen), Gehäuse, Kasten.

7 silent dead of night, siehe S. 42, Anm. 4.

8 footstep's fall, eines Fußtritts Laut, (Cadenz).

9 words of awe, vergl. S. 56, Anm. 5.

5. In that mansion used to be
 Free-hearted Hospitality;
 His¹ great fires up the chimney roared;
 The stranger feasted at his board;²
 But, like the skeleton at the feast,
 That warning timepiece never ceased, —
 „Forever — never!
 Never — forever!“
6. There groups of merry children played,
 There youths and maidens dreaming strayed;³
 O precious hours! O golden prime,⁴
 And affluence of love and time!
 Even as a miser counts his gold,
 Those hours the ancient timepiece told, —
 „Forever — never!
 Never — forever!“
7. From that chamber, clothed in white,
 The bride came forth on her wedding night;
 There, in that silent room below,
 The dead lay in his shroud of snow;
 And in the hush⁵ that followed the prayer,
 Was heard the old clock on the stair, —
 „Forever — never!
 Never — forever!“
8. All are scattered now and fled,
 Some are married, some are dead;
 And when I ask, with throbs⁶ of pain,

1 his geht auf was zurück?

2 board, ags. bord u. bred, das Bord, der Tisch, die Verköstigung.

3 strayed, streiften, irrten vom Wege ab, in ihre Unterhaltung verjungen.

4 prime, der Frühling, die Blüthe (der Jugend) o golden prime, o goldne Jugendblüthe, goldne Jugendzeit u.; vergl. ganz ähnliche Stelle in Schillers Glocke.

5 hush, interj., = hst, hst und davon der Zustand, der auf dieses Zeichen der Beschwichigung folgt: die Stille.

6 throbs of pain, mit Schmerzgefühl, schmerzlichem Herzpochen; to throb, griech. thorybeo, schlugen.

„Ah! when shall they all meet again?
 As in the days long since gone by,
 The ancient timepiece makes reply,¹ —
 „Forever — never!
 Never — forever!“

9. Never here, forever there,
 Where all parting, pain, and care,
 And death, and time shall disappear, —
 Forever there, but never here!
 The horologe of Eternity
 Sayeth this incessantly, —
 „Forever — never!
 Never — forever!“

H. W. Longfellow 1807.

64. ON THE RECEIPT OF MY MOTHER'S PICTURE.

Oh that those lips had language! Life has past
 With me² but roughly since I heard thee last.³
 Those lips are thine — thine own sweet smile I see,
 The same that oft in childhood solaced me
 5. Voice only fails, else⁴ how distinct they say,
 „Grieve not, my child, chase all thy fears away!“
 The meek intelligence⁵ of those dear eyes —
 Blessed be the art that can immortalize,
 The art that baffles time's tyrannic claim
 10. To quench it — here shines on me still the same.
 Faithful remembrancer of one so dear,
 O welcome guest, though unexpected here!⁶

1 makes reply, erwidert; repl. ohne Artikel, eine der vielen einheitlichen Verbindungen, wie to do honor, to bear witness, to take care etc., bei denen Zeitwort und Substantiv einen Begriff bilden. (fr. trouver moyen, prêter serment etc.)

2 past (passed) with me but roughly, nahm bei mir einen nur sehr unangenehmen Lauf.

3 heard thee last, der Dichter schrieb dieses Gedicht mehr als 50 Jahre nach seiner Mutter Tod, bei welchem er erst 6 Jahre alt war.

4 else, v. agj. elles, lat. alius, fr. autrement, adv. sonst, wo nicht.

5 the meek intelligence, der sanfte (geistige) Ausdruck, Geist.

6 unexpected here, das Bild wurde ihm von seiner Cousine, Frau Bodham, übersandt.

Who bidd'st me honour with an artless song,
Affectionate, a mother lost so long.

15. I will obey, not willingly alone,
But gladly, as¹ the precept were her own:
And, while that face renews my filial grief,
Fancy shall weave a charm for my relief,
Shall steep me in Elysian reverie,
20. A momentary dream, that thou art she.
My mother! when I learned that thou wast dead,
Say, wast thou conscious of the tears I shed?
Hovered thy spirit o'er thy sorrowing son,
Wretch even then, life's journey just begun?²
25. Perhaps thou gavest me, though unfelt, a kiss;
Perhaps a tear, if souls can weep in bliss —
Ah, that maternal smile! it answers — Yes.
I heard the bell tolled³ on thy burial day,
I saw the hearse that bore thee slow away;
30. And turning from my nursery window, drew
A long, long sigh, and wept a last adieu!
But was it such? — It was. — Where thou art gone,
Adieus and farewells are a sound unknown.
May I but meet thee on that peaceful shore,
35. The parting word⁴ shall pass my lips no more!
Thy maidens, grieved themselves at my concern,⁵
Oft gave me promise⁶ of thy quick return.
What ardently I wished, I long believed,
And, disappointed still,⁷ was still deceived:
40. By expectation every day beguiled,

1 as the precept were her own, as in dem eine bedingte Vergleichung enthaltenden Satz statt des sonst gebr. as if, as though; übrigens ist diese Satzform so zu erklären: I will gladly obey, as I would obey, were the precept her own, od. if the prec. were h. o.

2 when life's j. was just beginning.

3 heard the bell tolled, hörte die Glocke läuten (geläutet): das prädicative Partiz. (der passiven Form) nach Verben der geistigen oder sinnl. Wahrnehmung, wofür auch der Inf. stehen kann.

4 parting word, Abschiedswort; parting ist adj. geworden vom intransf. Verb to part.

5 at my concern, sur mon compte.

6 gave promise, siehe S. 80, Anm. 1.

7 still, stets, fortwährend.

- Dupe of to-morrow¹ even from a child,
 Thus many a sad to-morrow came and went,
 Till, all my stock of infant sorrow spent,
 I learned at last submission to my lot,
 45. But, though I less deplored thee, ne'er forgot.
 Where once we dwelt, our name is heard no more.
 Children not thine have trod my nursery² floor;
 And where the gardener, Robin, day by day,
 Drew me to school along the public way,
 50. Delighted with my bauble coach,³ and wrapt
 In scarlet mantle warm, and velvet-capt,⁴
 'Tis now become a history little known,
 That once we called the pastoral house⁵ our own.
 Short-lived possession! but the record fair,⁶
 55. That memory keeps of all thy kindness there,
 Still outlives many a storm that has effaced
 A thousand other themes less deeply traced.
 Thy nightly visits to my chamber made,
 That thou might'st know me safe and warmly laid:
 60. Thy morning bounties⁷ ere I left my home,
 The biscuit, or confectionary plum;⁸
 The fragrant waters on my cheeks bestowed
 By thy own hand, till fresh they shone and glowed; —
 All this, and more endearing still than all,
 65. Thy constant flow⁹ of love, that knew no fall,
 Ne'er roughened by those cataracts and breaks,¹⁰
 That humour interposed too often makes; —

- 1 dupe of to-morrow, der stets mit „morgen“ Gefoppte, fr. la dupe, der Betrogene, Getäuschte.
 2 nursery floor, den Boden der Kinderstube.
 3 bauble coach, Kinderfutsche; bauble, Spielzeug.
 4 velvet-cap, die Sammtmütze, capt st. capped, mit einer (Sammt)-Mütze versehen, fr. coiffé.
 5 pastoral house, das Pfarrhaus von Great Berkhamstead in Hertfordshire, wo Comper's Vater Pfarrer war, und wo der Dichter geboren wurde.
 6 fair record, der schöne Bericht, vom lat. recordor, im Andenken erhalten, eintragen, niederschreiben.
 7 morning bounties, freundliche Gaben am Morgen; bounty fr. bonté, Güte, milde Gabe.
 8 confectionary plum = plumcake, Rosinenkuchen.
 9 constant flow; der Dichter legt besonderen Werth auf constant, was durch die folgenden Bilder näher bestimmt wird; dabei fall, Abnehmen, Stocken.
 10 breaks = breakers, Wellenbruch.

- All this still legible in memory's page,¹
 And still to be so to my latest age,
 70. Adds joy to duty, makes me glad to pay
 Such honours to thee as my numbers² may;
 Perhaps a frail memorial, but sincere,
 Not scorned in heaven, though little noticed here.

W. Cowper. 1731—1800.

65. THE LEVELER.³

1. The king he⁴ reigns on a throne of gold,
 Fenced round by his right divine;
 The baron he sits in his castle old,
 Drinking his ripe red wine:
 But below, below, in his ragged coat,
 The beggar he tuneth⁵ a hungry note,⁶
 And the spinner is bound to his weary thread,
 And the debtor lies down with an aching head.
 So the world goes!
 So the stream flows!
 Yet there is a fellow whom nobody knows,
 Who maketh all free
 On land and sea,
 And forceth the rich⁷ like the poor to flee!
2. The lady lies down in her warm white lawn,⁸
 And dreams of the pearled pride;⁹

1 in memory's page, auf des Gedächtnisses, der Erinnerung Blatt.

2 numbers, siehe S. 43, Anm. 6.

3 the leveler, (von level, adj., eben, gleich, sonst gew. leveller, sowie traveller v. travel), der Gleicher, Einer der Alles gleich macht oder machen will.

4 the king he, der König, der, vergl. S. 75, Anm. 2.

5 tuneth, stimmt an, sowie maketh und forceth statt tunes etc.: das Verbalaffix eth ist altenglisch und jetzt nur noch in der Poesie und in feierlicher Rede gebräuchlich; im Neuengl. ist s u. es an seine Stelle getreten.

6 a hungry note, ein Hungerlied; über note vergl. S. 42, Anm. 2.

7 Sind rich und poor als sing. oder plur. zu betrachten?

8 lawn, fr. linon, lat. linum, das Linon, die feinste Leinwand.

9 pearled pride, hier Gegenstand des Stolzes, Schmuck; pearled, Partiz., mit Perlen besetzt, geschmückt; pearled pride, Perlenschmuck. Vergl. S. 56, Anm. 7. sceptered sway, S. 70, Anm. 7. pillared pride! Die engl. Dichtung liebt diese Wortverbindung, indem sich das Partizip leichter und wegen seiner prädikativen Natur wirkungsvoller dem abstrakten Begriffswort anschließt, als ein konkretes Subst., ein Gattungsnamen.

The milk-maid sings, to the wild-eyed dawn,¹
 Sad songs on the cold hill-side:
 And the bishop smiles,² as on high he sits,
 On the scholar who writes and starves by fits;³
 And the girl who her nightly needle plies⁴
 Looks out for the summer of life, — and dies!
 So the world goes!
 So the stream flows!
 Yet there is a fellow whom nobody knows,
 Who maketh all free
 On land and sea,
 And forceth the rich like the poor to flee!

Procter (Barry Cornwall). 1790—1868.

66. THE BRIDGE.

1. I stood on the bridge at midnight,
 As the clocks were striking⁵ the hour,
 And the moon rose o'er the city,
 Behind the dark church tower.
2. I saw her bright reflection⁶
 In the waters under me,
 Like a golden goblet falling
 And sinking into the sea.
3. And far in the hazy distance
 Of that lovely night in June,
 The blaze of the flaming furnace⁷
 Gleamed redder than the moon.

1 wild-eyed dawn, der wildäugigen, der für das Auge unsicheren, der blöddäugen, blindäugigen Dämmerung, nach Analogie v. wild shot, ein Schuß aus weiter Ferne, der nicht treffen kann, ein unsicherer, blinder Schuß.

2 bishop smiles, im Genuß seiner reichen Pfriinde.

3 writes and starves by fits, schreibt und hungert abwechselnd, dann und wann; fit, Anfall, Anwandlung.

4 plies, siehe S. 60, Anm. 3.

5 as, während, siehe S. 26 Anm. 2.

6 I saw her reflection falling and sinking, das Part. nach den Verben der sinnlichen und geistigen Wahrnehmung, indem es sich dem Obj. in prädikativer Weise anreicht und häufig mit dem Inf. wechseln kann. Vergl. S. 81, Anm. 3.

7 the blaze of the flaming furnace, das Lodern des glühenden Schmelzofens, (fr. la fournaise).

4. Among the long, black rafters¹
The wavering shadows lay,
And the current that came from the ocean
Seemed to lift and bear them away;
5. As, sweeping and eddying² through them,
Rose the belated³ tide,
And streaming into the moonlight,
The sea-weed floated wide.
6. And like those waters rushing
Among the wooden piers,⁴
A flood of thoughts came o'er me,
That filled my eyes with tears.
7. How often, O, how often,
In the days that had gone by,
I had stood on that bridge at midnight,
And gazed on that wave and sky!
8. How often, O, how often,
I had wished that the ebbing tide⁵
Would bear me away on its bosom
O'er the ocean wild and wide!⁶
9. For my heart was hot and restless,
And my life was full of care,
And the burden laid upon me
Seemed greater than I could bear.
10. But now it has fallen from me,
It is buried in the sea;
And only the sorrow of others
Throws its shadow over me.

1 long black rafters, das lange, schwarze Gebälk, worauf die Brücke ruht.

2 eddying, wirbelnd, vom agl. ed, zurück und ea, Wasser.

3 belated, verspätet, von dem veralteten belate, verspäten, weil sie erst spät, d. h. zuletzt über die Mündung des Flusses aufwärts kommt, auch Anspielung auf die Nachtzeit.

4 pier, der Pfeiler, Hafendamm.

5 the ebbing tide = ebb-tide, die Ebbe; hier etwa, die rückwogende Fluth, da tide dem Engländer sowohl Fluth als Ebbe bedeutet.

6 das weite, unbegrenzte, wenn auch wildwogende, Meer hat besondern Reiz für ihn.

11. Yet whenever I cross the river,
 On its bridge with wooden piers,
 Like the odor of brine from the ocean
 Comes the thought of other years.

12. And I think how many thousands
 Of care-encumbered men,¹
 Each bearing his burden of sorrow,
 Have crossed the bridge since then.

13. I see the long procession
 Still passing to and fro,
 The young heart hot and restless,
 And the old subdued² and slow!

14. And forever and forever,
 As long as the river flows,
 As long as the heart has passions,
 As long as life has woes;

15. The moon and its broken reflection
 And its shadows shall³ appear
 As the symbol of love in heaven,
 And its wavering image here.

W. Longfellow. 1807.

1 care-encumbered men, jorgenbeladene Menschen.

2 subdued and slow, gefügig und besonnen: slow = not rash, subdued vom lat. subdo, unterwerfen.

3 shall, in prophetischer Verkündigung u., siehe S. 33 Anm. 2.

4. Abtheilung.

67. AN EPITAPH ON THE ADMIRABLE DRAMATIC POET W. SHAKESPEARE.

1. What needs my Shakespeare for his honored bones —
The labor of an age in piled¹ stones?
Or that his hallowed reliques² should be hid
Under a star-ypointing³ pyramid?
5. Dear son of memory, great heir of fame,
What need'st thou such weak witness of thy name?
Thou in our wonder⁴ and astonishment
Hast built thyself a live-long⁵ monument.
For whilst⁶ to th' shame of slow-endeavoring⁷ art
10. Thy easy numbers⁸ flow, and that each heart
Hath from the leaves of thy unvalued⁹ book
Those Delphic lines¹⁰ with deep impression took,¹¹

1 piled, zweifelhig; labor..., auf die zur Errichtung der großen Pyramiden Aegyptens nöthige Zeit hindeutend.

2 reliques, fr. Form für relics, lat. reliquiae, gew. plur., die Ueberreste, der Leichnam; sing. der Rest, das Ueberbleibsel.

3 star-ypointing pyramid, a pyramid pointing towards the stars, eine zu den Sternen deutende Pyramide; a, das y ist bei alten Schriftstellern, besonders bei Spenjer, als euphonisches oder dialektisches Präfix des Partizips vielfach gebraucht, z. B. ybet = beate; ydread = dreaded; yfed = fed, refreshed, ypointing = pointing (up); b, zu den Sternen deutend, insofern die Seiten der Pyramiden genau nach den Himmelsgegenden (dem Nord-, Morgen-, Abendstern) gerichtet sind.

4 wonder, ags. wunder, das Wunder, der Gegenstand der Bewunderung, die Bewunderung.

5 live-long (live u. long), lange lebend, dauernd; — day, siehe S. 3, Anm. 6.

6 whilst... that, die durch whilst ausgedrückte Gleichzeitigkeit der Handlung schließt eine adversative Beziehung in sich; das folgende that vertritt whilst im zweiten Glied gleich dem franz. tandis que... et que, (während, und während).

7 slow-endeavoring, die sich langsam mühende, sich abmühende, schwerfällige Kunst.

8 easy numbers, deine leichten, gefälligen Rhythmen, Weisen, vergl. S. 43, Anm. 6.

9 unvalued, ungeschätzt, (noch) nicht genug geschätzt, unschätzbar.

10 Delphic lines, die Delphischen Verse, Sprüche, d. i. deine göttlichen Aussprüche, Sprüche göttlicher Weisheit, wie sie einst Apollo durch den Mund der delph. Priester gab.

11 took, part. past, gewöhnl. taken.

- Then thou,¹ our fancy of itself bereaving,²
 Dost make us marble³ with too much conceiving;
 15. And so sepulchred,⁴ in such pomp dost lie
 That kings for such a tomb would wish to die.

Milton. 1608—1674.

68. THE WRECK OF THE HESPERUS.

1. It was the schooner Hesperus,
 That sailed the wintry sea;
 And the skipper⁵ had taken his little daughtèr,
 To bear him company.⁶
2. Blue were her eyes as the fairy-flax,⁷
 Her cheeks like the dawn of day,
 And her bosom white as the hawthorn buds,
 That ope⁸ in the month of May.
3. The skipper he stood beside the helm,
 His pipe was in his mouth,
 And he watched how the veering⁹ flaw¹⁰ did blow
 The smoke now West, now South.

1 then thou, da jetzt du zc., greift den mit whilst beginnenden Gedanken wieder auf.

2 our fancy of itself bereaving, unsre Einbildungskraft ihrer selbst, ihrer Thätigkeit beraubend: wir können deiner reichen und hochfliegenden Phantasie nicht folgen.

3 dost make us marble with too much conceiving, machst uns zu Marmor, zu Grabmälern: machst uns, die wir dich lesen, starr vor Bewunderung, versteinerst unsere Herzen und ruhst darin wie in einem Grabmal; conceiving, geistige Auffassung, Nahrung aus deinem allzu-großen Reichthum an Ideen zc.

4 so sepulchred, so bestattet.

5 skipper, dän. W., holl. schipper, der Schiffer, Schiffsherr, Schiffskapitän.

6 to bear company, Gesellschaft leisten, sonst keep company, fr. faire oder tenir compagnie à qn.

7 fairy-flax, die Flachsblüthe, die tief blaue; fairy-, Feenflachs, wohl genannt als zarte, schlanke Pflanze.

8 to ope für open, agl. openian, v. tr. u. intr. öffnen, sich öffnen.

9 to veer, fr. virer, sich drehen, umwenden; vom Winde: umspringen.

10 flaw, gr. phlao, der Riß, Sprung; der Windstoß; überf. der die Richtung wechselnde Wind, Sturm.

4. Then up and spake,¹ an old Sailòr,
Had sailed² the Spanish Main,³
„I pray thee, put into yonder port,
For I fear a hurricane.
5. „Last night, the moon had a golden ring,
And to-night no moon we see!“
The skipper, he blew a whiff from his pipe,
And a scornful laugh laughed⁴ he.
6. Colder and louder blew the wind,
A gale from the Northeast;
The snow fell hissing in the brine,
And the billows frothed like yeast.⁵
7. Down came the storm, and smote amain⁶
The vessel in its strength;
She shuddered and paused, like a frightened steed,
Then leaped her cable's length.⁷
8. „Come hither! come hither! my little daughtèr,
And do not tremble so;
For I can weather⁸ the roughest gale
That ever wind did blow.“⁹

1 up, näml. rose, da sprang auf; spake, alte Form f. spoke.

2 had sailed, ergänze das Subj. dazu.

3 Spanish Main, das Spanische Meer ist derjenige Theil des Atl. Oceans, in welchem die spanischen Schiffe ihre Reisen zwischen Spanien und ihren Besitzungen in den tropischen Gegenden Amerikas zu machen pflegten.

4 a scornful laugh laughed he, ursprünglich intransitive Zeitwörter nehmen nicht selten, zumal in der Dichtung, einen Accusativ von demselben Wortstamme zu sich, welcher das Ergebniß der in sich geschlossenen Thätigkeit als ein Object derselben enthält. I'd almost live my life again. Tenny's. Fr. ähnl. de ma vie vivante; lat. pugnare pugnare etc.

5 yeast, spr. yest, ags. gist, der Gist, vom Bier u., den man als Hefe gebraucht, der Schaum; über den Reim vergl. S. 17, Anm. 3.

6 smote amain (ags. a u. maeyn, Stärke), schlug mit Macht, mit aller Stärke.

7 her cable's length, seine Kabel- oder Taulänge, 120 Klafter oder 720 Fuß weit.

8 to weather, der Luft aussetzen, aufwärts (von Auf, Windseite, daher mit Schwierigkeit), umschiffen, wider-, überstehen, aushalten.

9 gale that ever wind did blow: a. einen Sturm, den, wie ihn je der Wind anfauchte, erzeugte; b. wind ohne Art., als in einem durch ever verallgemeinerten Satz; c. did blow, zur Verstärkung der Handlung — wirklich einmal u.

9. He wrapped her warm in his seaman's coat
 Against the stinging blast;
 He cut a rope from a broken spar,
 And bound her to the mast.
10. „O father! I hear the church-bells ring,
 O say, what may it be?“
 „‘T is a fog-bell¹ on a rock-bound coast!“ —
 And he steered for the open sea.
11. „O father! I hear the sound of guns,
 O say, what may it be?“
 „Some ship in distress, that cannot live²
 In such an angry sea!“
12. „O father! I see a gleaming light,
 O say, what may it be?“
 But the father answered never a word,
 A frozen corpse was he.
13. Lashed³ to the helm, all stiff and stark,⁴
 With his face turned to the skies,⁵
 The lantern gleamed through the gleaming snow
 On his fixed and glassy eyes.
14. Then the maiden clasped her hands and prayed
 That savèd⁶ she might be;
 And she thought of Christ, who stilled the wave⁷
 On the Lake of Galilee.

1 fog-bell, die Nebelglocke, Signalglocke, die bei Nebel zur See als Warnungszeichen zur Vermeidung eines Zusammenstoßes geläutet wird; rockbound, flippenumgränzt.

2 cannot live, der Matrose betrachtet sein Schiff gleichsam als lebendes Wesen: es kann nicht leben, dauern, aushalten (muß untergehen); persönliche Auffassung zeigt auch das Genus des Wortes, vergl. Str. 17, B. 2 u. a.)

3 to lash (agf. leash, fr. laisse s.), peitschen, schlagen, niederwerfen (von den Wellen).

4 stark, agf. stearc, stark, streng, steif, starr.

5 skies, vergl. S. 40, Anm. 1. u. S. 94, Anm. 4.

6 savèd, zweifelhig.

7 stilled the wave, die Wogen beruhigte, auf dem See Genesareth; Ev. Math. Cap. VIII. B. 25—27.

15. And fast through the midnight dark and drear,
Through the whistling sleet and snow,
Like a sheeted ghost,¹ the vessel swept
Towards the reef of Norman's Woe.²
16. And ever the fitful gusts between³
A sound came from the land;
It was the sound of the trampling surf⁴
On the rocks and the hard sea-sand.
17. The breakers⁵ were right beneath her bows,
She drifted a dreary wreck,⁶
And a whooping billow swept the crew
Like icicles from her deck.
18. She struck where the white and fleecy waves
Looked soft as carded wool,⁷
But the cruel rocks, they gored her side
Like the horns of an angry bull.
19. Her rattling shrouds, all sheathed⁸ in ice,
With the mast went by the board;⁹

1 a sheeted gost, ein Geist, Gespenst in seinem Leichentuch.

2 reef of the Norman's Woe, ein Felsenriff im Hafen von Gloucester, einer Fischerstadt beim Cap Ann, unweit Boston, Ver. Staaten v. Nordamerika, und mag der Namen auf ein Ereigniß wie folgendes zurückzuführen sein. Im Jahre 1120 erlitt Wilhelm, der Sohn Heinrichs I., von Barfleur, an der Ostseite von Cotentin, Normandie, nach England segelnd, mit seinem glänzenden Gefolge, darunter 18 Damen aus den edelsten Familien (zusammen 300 Personen), durch Auffahren auf einen Felsenriff im Kanal Schiffbruch. — Als der Seekapitän Fitz-Stephen, ein Normanne, von einem andern Schiffbrüchigen schwimmend vernahm, daß alle, auch der Prinz sammt Bruder und Schwester untergegangen, rief er aus: „Woe, woe, to me“! und sank. —

3 ever the f. g, between, construire: and ever came a sound between the fitf. gusts, und stets kam zwischen die stoßweisen Stürme, die Windstöße, ein Laut.

4 trampling surf, construire the surf trampling on (tretend auf) the r. etc.

5 the breakers, blinde Klippen, Wellenbrecher.

6 drifted a dreary wreck, als trauriges Wrack (Schiffstrümmer), ags. vraec, vraecca. Der unbest. Art. für das deutsche als vor einem Gattungsnamen als Prädikatsbestimmung; dreary, ags. drearic, traurig, schrecklich.

7 carded wool, gefrämpelte, gefämmte Wolle.

8 sheathed, (sheath s., Scheide), eingeseidet, überzogen, bedeckt.

9 went by the board, führen am Bord oder der Schiffsseite vorüber, hinab in's Meer.

Like a vessel of glass, she stove¹ and sank,
Ho! ho! the breakers roared!

20. At day break, on the bleak sea-beach,²
A fisherman stood aghast,³
To see the form of a maiden fair,
Lashed close to a drifting mast.

21. The salt sea was frozen on her breast,
The salt tears in her eyes;
And he saw her hair, like the brown sea-weed,
On the billows fall and rise.

22. Such was the wreck of the Hesperus,
In the midnight and the snow!
Christ save us all from a death like this,
On the reef of Norman's Woe!

Longfellow. 1870.

69. SONG ON MAY MORNING.

1. Now the bright morning star, day's harbinger,⁴
Comes dancing⁵ from the east, and leads with her⁶
The flowery May, who from her⁷ green lap throws
The yellow cowslip⁸ and the pale primrose.

1 she stove, es zerbrach, zerſchellte, intr., von to stave, tr. mit einem Stabe, staff, einschlagen, (ein Gefäß) in Dauben ſchlagen, den Boden einschlagen.

2 on the bleak seabeach, am (ſchneidend) kalten Strande (bleak, agſ. blâc, bleich, froſtig, kalt; beach, viell. aus breach, Bruch, Brandung.)

3 a ghaſt u. aghaſt, betroffen, von a, praefix, u. gaze = anſtarren.

4 harbinger, ſpr. har'binjur (v. harbor, Herberge): harbinger is properly a person, who goes to provide harbor or lodgings for those that follow; der Quartiermeiſter des königlichen Hofes, daher der Vorläufer, Vorbote.

5 comes dancing, er kommt getanzt: das Partiz. bei intrans. Verben der Bewegung, um eine die Bewegung begleitende Handlung zu charakteriſiren; im deutſchen das Part. der Vergangenheit dafür gebraucht; dancing wegen ſeiner ſcheinbaren Bewegung am Himmel.

6 her: star, agſ. stearra, gewöhnl. männlich; ausnahmsweiſe, wie hier, auch weiblich, vielleicht mit Hindeutung auf ſeine Schönheit. Vergl. S. 70, Anm. 4.

7 her (zu May): unter den Monaten ſind April, October u. a. männlich, May gewöhnlich weiblich; der Grund mag derſelbe ſein, wie bei star, Anm. 5.

8 cowslip u. primrose (cow's lip u. prima rosa), ſind beides Primeln, Schlüsselblumen; the pale primrose = primula officinalis; the yellow c. = primula acaulis.

5. Hail, bounteous May, that dost inspire¹
 Mirth, and youth, and warm desire;²
 Woods and groves are of thy dressing,³
 Hill and dale doth boast thy blessing.⁴
 Thus we salute thee with our early song,⁵
 And welcome thee, and wish thee long.

Milton. 1608—1674.

70. THE WIDOW AND CHILD.

1. Home they brought her warrior dead;
 She nor swooned,⁶ nor uttered cry;
 All her maidens, watching, said,
 „She must weep or she will die.“
2. Then they praised him, soft and low,
 Called him worthy to be loved,
 Truest friend and noblest foe;
 Yet she neither spoke nor moved.
3. Stole⁷ a maiden from her place,
 Lightly to the warrior stept,
 Took a face-cloth⁸ from the face;
 Yet she neither moved nor wept.

1 inspire mirth, flößest Freude ein; mirth, ags. mirht, mirhth, (laute) Freude, Lust.

2 warm desire, heiße Sehnsucht.

3 are of thy dressing, of mit seinem Casus als prädikative Bestimmung, und diese durch das Verbalsubst. ausgedrückt: sind (Gegenstände) deiner Bekleidung, = hast du bekleidet.

4 boast thy blessing, rühmen deinen Segen, v. tr., = rühmen sich deines Segens.

5 early song, als Frühlingslied.

6 to swoon, swoon away, (ags. âsvunan, schwinden, schwindeln), in Ohnmacht fallen, ohnmächtig werden (intr.); nor — nor für neither — nor, fast nur in der Poesie.

7 stole a maiden, schlich ein Mädchen (Dienstmädchen) von seinem Plaze, mit Auslassung des Adv. then, dann oder da, in knapper Erzählung wie hier und in dem viertelkten B.

8 face-cloth, das Leichentuch auf dem Gesicht des Todten.

4. Rose a nurse of ninety years,¹
 Set his child upon her knee —
 Like summer tempest² came her tears —
 „Sweet my³ child, I live for thee.“

Alfr. Tennyson. 1810

71. SHE WALKS IN BEAUTY.

1. She walks in beauty, like the night
 Of cloudless climes and starry skies:⁴
 And all that's best of dark and bright
 Meet⁵ in her aspect⁶ and her eyes:
 Thus mellow'd⁷ to that tender light
 Which Heaven to gaudy day⁸ denies.
2. One shade the more, one ray the less,⁹
 Had half impair'd¹⁰ the nameless grace,
 Which waves¹¹ in every raven tress,
 Or softly lightens o'er her face;

-
- 1 of ninety, eine alte, zur Familie gehörige, wohl angeerbte Dienerin oder Kindswärterin. Warum legt der Dichter Werth auf Angabe des Alters derselben in diesem Momente?
- 2 like summer tempest, wie Gewitterregen im Sommer; l. tempestas, fr. tempête.
- 3 sweet my child, mein liebes Kind: wie der unbestimmte Artikel das durch too, so, as, how bestimmte Adj. vom Subst. trennt, so trennt auch my das Adj. von dem Subst. in der Anrede, besonders häufig bei Shakespear: Good my liege, Good my lord.
- 4 starry skies, bestirnter Himmel, Himmelsstriche. Vgl. S. 40. Anm. 1.
- 5 meet, begegnen, treffen, kommen zusammen; vereinigen sich.
- 6 aspect, Anblick, Gesicht.
- 7 mellowed, gemildert, weich, zart gemacht, von mellow, reif.
- 8 gaudy day, der heitere, festliche, prächtige Tag (v. lat. gaudeo, sich freuen).
- 9 the more — the less, the ist reiner Artikel, the more of one shade, the less of one ray, das Mehr eines Schattens, das Weniger zc., verschieden von dem sogen. proportionalen (lat. instrumentalen) the — the = je — desto (lat. quo — eo).
- 10 had half impaired, hätte halb verdorben, fr. empirer, verschlechtern, beeinträchtigen; über had, conj. statt condit. vgl. S. 36. Anm. 5.
- 11 which waves, welches wogt, schwebt, spielt.

Where thoughts serenely sweet¹ express,
How pure,² how dear their dwelling-place.

3. And on that cheek,³ and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,⁴
A heart whose love is innocent!

Lord Byron. 1788—1824.

72. A PORTRAIT.

(LINES).⁵

1. She was a Phantom⁶ of delight⁷
When first she gleamed upon my sight;⁸
A lovely Apparition, sent
To be a moment's ornament;
Her eyes as stars of Twilight fair;
Like Twilight's,⁹ too, her dusky hair;

1 thoughts serenely sweet = thoughts sweetly serene, lieblich heitere Gedanken.

2 how pure, how dear, erg. das Verb.

3 And on that cheek etc. construire: the (winning) smiles on that cheek, the (glowing) tints — over that brow — but tell —.

4 with all below, (adv.) mit Allem hienieden.

5 line, lat. linea, fr. ligne, Leine, Linie, Zeile, Vers.

6 Phantom, fr. fantôme, vom griech. phantasma, prov. fantasma und fantauma, die Erscheinung, das Phantom, ist wie alle auf den Gegenstand der Schilderung bildlich angewandten Begriffe personifizirt.

7 delight, vergl. Präpar. zu No. 6.

8 she gleamed upon my sight, sie strahlte auf meinen Blick, sich strahlend meinem Blicke bot, wie ein leuchtender Himmelskörper.

9 like Twilight's, too, her dusky hair: like Twilight's dusk, color, too her d. h., wie des Zwielichts Dunkel auch ihr (dunkles) Haar; denn nur so ergiebt sich der Gegensatz von stars (eyes) u. dusky hair = hair like the dusk of the eve (Abenddämmerung).

But all things else¹ about her drawn²
 From May-time and the cheerful Dawn;
 A dancing Shape, an Image gay,
 To haunt,³ to startle, and waylay.

2. I saw her upon nearer view,
 A Spirit, yet a Woman too!
 Her household motions⁴ light and free,
 And steps of virgin liberty;⁵
 A countenance in which did meet
 Sweet records, promises as sweet;
 A Creature not too bright or good
 For human nature's daily food;⁶
 For transient sorrows, simple wiles,⁷
 Praise, blame, love, kisses, tears, and smiles.

3. And now I see with eye serene⁸
 The very pulse of the machine;⁹
 A Being breathing thoughtful breath,¹⁰
 A Traveller between life and death;
 The reason firm, the temperate will,

1 else, vergl. S. 80, Anm. 4.

2 drawn from May-time and Dawn, bezogen, genommen von der Maienzeit und der heiteren Morgendämmerung.

3 to haunt, to startle and waylay, die Steigerung wäre natürlicher durch to startle, haunt and waylay, Einen betroffen machen, ihm folgen, ihm förmlich den Weg verlegen, nachstellen.

4 household motions, ihre Bewegungen in häuslicher Thätigkeit.

5 steps of virgin liberty, Schritte jungfräulicher, mädchenhafter Unbefangenheit.

6 human nature's daily food, der menschlichen Natur tägliche Nahrung, tägliches Erforderniß, den Erfordernissen des täglichen Lebens entsprechend, die Eigenschaften einer guten Hausfrau besitzend.

7 simple wiles, einfache, harmlose Scherze, Schalkheiten.

8 with eye serene, mit klarem unbefangenen Blicke.

9 I see the very pulse of the machine, ich sehe sogar das bewegende Element des Werkes, ihres Wesens, ich durchschaue ihr ganzes Wesen; der Ausdruck Maschine sagt unserm Geschmack wenig zu.

10 breathing thoughtful breath, ein Wesen, das lebt gedankenvoll mit (denkendem) Bewußtsein und nicht in den Tag hinein; a traveller between life and death, ein wirklich Menschenkind, (kein bloßes Phantom); über breathing breath vergl. S. 89, Anm. 4.

Endurance, foresight, strength, and skill;
 A perfect Woman, nobly planned,¹
 To warn, to comfort, and command;
 And yet a Spirit² still, and bright
 With something of angelic light.

W. Wordsworth 1770—1851.

73. THE LAST MINSTREL.

1. The way was long, the wind was cold.
 The Minstrel was infirm and old;
 His withered cheek, and tresses³ gray,
 Seemed to have known a better day;
5. The harp, his sole remaining joy,
 Was carried by an orphan boy.
 The last of all the bards was he,
 Who sung of Border chivalry;⁴
 For, well-a-day!⁵ their date was fled,
10. His tuneful brethren all were dead;
 And he, neglected and oppressed,
 Wished to be with them, and at rest.
 No more on prancing palfrey borne,
 He carrolled,⁶ light as lark at morn;
15. No longer courted and caressed,
 High placed⁷ in hall, a welcome guest,

1 nobly planned, edel angelegt.

2 yet a Spirit, und doch ein Geist, von himmlischem Lichte erleuchtet, mit Hindeutung auf ihre geistige Begabtheit.

3 tresses, Haarlocken; fr. tresse.

4 Border chivalry, (fr. chevalerie) von Grenzritterthum, Ritterschaft, wie sie sich in den Kriegen auf der Grenze zwischen England und Schottland (border wars) geltend gemacht; border, fr. bord, it. bordo, Saum, Grenze.

5 well-a-day, und welladey, ach, leider; ebenso welaway (agf. vâ lâ vâ), entsteht aus lo und woe = ecce miseria.

6 carolled, light as lark, jubelte leicht wie die Lerche, ital. carola; der Lobgesang; as lark, ohne Art., wie ein Eigennamen behandelt: die allbekannte Lerche.

7 high placed, auf hohem Sitze, einen Ehrensitz einnehmend; in hall; Auslassung des Art. bei örtlichen Bestimmungen, wie in doors, on floor, at table, in bed etc.

- He poured,¹ to lord and lady gay,
 The unpremeditated lay:²
 Old times were changed, old manners gone;
 20. A stranger³ filled the Stuarts' throne;
 The bigots of the iron time⁴
 Had called his harmless art a crime.
 A wandering harper, scorned and poor,
 He begged his bread from door to door;
 25. And tuned,⁵ to please a peasant's ear,
 The harp a King⁶ had loved to hear.

- He passed where Newark's stately tower⁷
 Looks out from Yarrow's birchen bower:⁸
 The Minstrel gazed with wishful eye —⁹
 30. No humbler resting place was nigh.
 With hesitating step, at last,
 The embattled portal-arch¹⁰ he passed,
 Whose ponderous grate,¹¹ and massy bar
 Had oft rolled back¹² the tide of war,

1 he poured, siehe S. 1, Anm. 2.

2 unpremeditated, nicht vorher erdachte —, Lied aus dem Stegreif, lay, altfr. lai, lais, Lied.

3 a stranger filled the Stuarts' throne, nach des Dichters Angabe in seiner Vorrede zu The Lay of the Last Minstrel, überlebte der Sänger die Revolution und Karls I. Tod (1649); deshalb ist wohl der erste Fremde auf dem Throne d. St. anzunehmen, also William of Orange, der 1689 gekrönt wurde.

4 bigots of the iron time, die Frömmeler des eisernen Zeitalters, die strengen Puritaner, welche Musik und Gesang, sowie besonders die dramatische Kunst für sündhaft hielten.

5 to tune v. tr.. stimmen, anstimmen, ertönen lassen.

6 the harp a King had loved to hear, die Harfe, welche ein König zu hören geliebt hatte; loved, stärker als liked, vergl. S. 53, Anm. 6.

7 Newark's stately tower, Thurm, jetzt Ruine am Ufer des Yarrow, eines Nebenflusses des Etrick, der in die Tweed fließt, den schottisch-englischen Grenzfluß, der sich in die Nordsee ergießt.

8 birchen bower, Birkenlaube, aus dem mit Birken bewachsenen Thal.

9 wishful eye, mit sehnsüchtigem Blicke.

10 the embattled portal-arch, (v. porta u. arcus, l.) der mit Zinnen versehene Thorbogen, Bogengang, die gewölbte Pforte; the embattled, lies dreisilbig, wobei the u. em eine Silbe bilden, und die Endsilbe led voll gesprochen wird.

11 ponderous grate, das schwere Gitterthor; ital. grata, lat. grates, Gatter.

12 rolled back, trans. zurückgewälzt, zurückgewiesen.

35. But never closed the iron door
 Against the desolate and poor.
 The Duchess¹ marked his weary pace,
 His timid mien, and reverend face,
 And bade her page² the menials tell,
 40. That they should tend³ the old man well:
 For she had known adversity,
 Though born in such a high degree;⁴
 In pride of power, in beauty's bloom,
 Had wept⁵ o'er Monmouth's bloody tomb.
45. When kindness had his wants supplied
 And the old man was gratified,
 Began to rise his minstrel pride;
 And he began to talk anon,⁶
 Of good Earl Francis,⁷ dead and gone,
 50. And of Earl Walter,⁸ rest him God!⁹
 A braver n'er to battle rode:
 And how full many a¹⁰ tale he knew,
 Of the old warriors of Buccleuch;
 And would the noble Duchess deign

-
- 1 Duchess: Anne, Duchess of Buccleuch, representative of the ancient lords of Buccleuch, and widow of the unfortunate James, Duke of Monmouth. Er hielt sich als (natürl.) Sohn Karls II. für den rechtmäßigen Thronerben, ergriff die Waffen gegen seinen Oheim James II., wurde aber in der Schlacht bei Sedgemoor geschlagen und bald darauf hingerichtet (1685).
- 2 bade her page tell the menials, hieß ihren Bagen dem Gesinde sagen; menial von meing, Familie, Haushalt, Dienerschaft, menial = dazu gehörig u.
- 3 to tend, lat. tendere, fr. tendre, intr. gerichtet sein, zielen auf, warten auf und davon tranf. aufwarten, pflegen.
- 4 a high degree, fr. degré, die Stufe, der Rang, der Stand.
- 5 had wept, wiederhole das Subj.
- 6 anon, altengl. anone, agf. on an = in one, an einander fort, so-gleich, auf der Stelle.
- 7 Earl Francis Scott, Earl of Buccleuch, father of the Duchess.
- 8 Walter, Earl of Buccleuch, grandfather to the Duchess and a celebrated warrior.
- 9 rest him God, Gott hab' ihn selig, gebe ihm die ewige Ruhe.
- 10 how full many a, wie gar manche Erzählung, wie recht, sehr viele Erz.

55. To listen to an old man's strain,
 Though stiff his hand, his voice though weak,
 He thought even yet, the sooth to speak,¹
 That if she loved the harp to hear,
 He could make music to her ear.²
56. The humble boon³ was soon obtained;
 The Aged Minstrel audience gained.
 But, when he reached the room of state,⁴
 Where she, with all her ladies, sate,⁵
 Perchance he wished his boon denied;
65. For, when to tune his harp he tried,
 His trembling hand had lost the ease,
 Which marks security to please;
 And scenes, long past, of joy and pain,
 Came wildering⁶ o'er his aged brain —
70. He tried to tune his harp in vain.
 The pitying Duchess praised its chime,⁷
 And gave him heart, and gave him time
 Till every string's according glee⁸
 Was blended into harmony.
75. And then, he said, he would full fain⁹
 He could recall an ancient strain,
 He never thought to sing again.
 It was not framed for village churles,
 But for high dames and mighty earls;

1 the sooth to speak, die Wahrheit zu sagen; sooth, agl. soth, süß, anmuthig, treu; Subst. Wahrheit.

2 to her ear, nach ihrem Geschmack, auch dem Inhalt nach.

3 humble boon, die bescheidene Bitte; boon, lat. bonus, das Gut, die Gabe.

4 room of state, das Staatszimmer, Prachtzimmer.

5 Die Form des Präterit sate statt sat ist häufig.

6 came wildering, kamen verwirrend über sein bejahrtes Gehirn, seinen den Eindrücken nicht mehr so widerstandsfähigen Geist.

7 chime, Einflang, Harmonie, siehe S. 18, Anm. 1.

8 every string's according glee, bis jeder Saite stimmendes Tonspiel in eine Harmonie zusammenmolz.

9 he would full fain, he could, er möchte gar gerne, er könnte; fain, adv. gerne, vom agl. fägen, faegen, froh; über full siehe S. 99, Anm. 10.

80. He had¹ played it to King Charles the Good²
 When he kept court at Holyrood;³
 And much he wished, yet feared, to try
 The long forgotten melody.

Amid the strings his fingers strayed,
 85. And an uncertain warbling⁴ made,
 And oft he shook his hoary⁵ head;
 But, when he caught the measure wild,⁶
 The old man raised his face, and smiled;
 And lightened up his faded eye,
 90. With all a poet's ecstasy!⁷
 In varying cadence,⁸ soft or strong,
 He swept the sounding chords along:
 The present scene, the future lot,
 His toils, his wants, were all forgot:
 95. Cold diffidence, and age's frost,
 In the full tide of song were lost;
 Each blank,⁹ in faithless memory void,¹⁰

1 he had, als eine Silbe zu lesen; vergl. oben S. 98, Anm. 10.

2 King Charles the Good, wohl Charles II.: the easiest manners, the most unaffected politeness, the most engaging gaiety, accompanied his conversation and address. Accustomed during his exile to live among his courtiers rather like a companion than a monarch, he retained, even while on the throne, that open affability which was capable of reconciling the most determined republicans to his royal dignity. Student's Hume. —

3 Court at Holyrood, der alte Königspalast zu Edinburgh, hat seinen Namen von dem ihm gegenüberliegenden Kloster Holyrood (Heiligkreuz)-House. Durch die Truppen Cromwells arg verwüstet, lagen Schloß und Kloster größtentheils in Ruinen bis zur Regierung Karls II. 1671.

4 uncertain warbling, ein unsicheres Wirbeln, Trillern; hier zugleich die Einförmigkeit der schnell wiederholten Laute bezeichnend.

5 hoary v. hoar, agl. har, weiß, grau.

6 measure, das Zeitmaß, Tonmaß, der Takt.

7 ecstasy, gr. ekstasis, s. das Entzücken; beachte den Reim!

8 cadence, der Tonfall, die Cadenz, vom lat. cadens, fr. cadence.

9 blank, s. = Lücke, der weiße, leere Raum in einem Buche 2c.

10 in faithless memory void etc., jede im ungetreuen Gedächtniß leere Stelle, Lücke, füllte er, von seiner Begeisterung unterstützt durch verbindende Gedanken aus.

The poet's glowing thought supplied;
 And, while his harp responsive rung,¹
 'Twas thus the Latest² Minstrel sung: —

W. Scott. 1771—1832.

74. EXCELSIOR.³

1. The shades of night were falling fast,
 As through an Alpine village passed
 A youth, who bore, 'mid⁴ snow and ice,
 A banner with the strange device,⁵
 Excelsior!
2. His brow was sad; his eye beneath,
 Flashed like a falchion⁶ from its sheath,
 And like a silver clarion⁷ rung
 The accents⁸ of that unknown tongue,⁹
 Excelsior!
3. In happy homes he saw the light
 Of household fires¹⁰ gleam warm and bright;
 Above, the spectral¹¹ glaciers¹² shone,
 And from his lips escaped a groan,
 Excelsior!

1 his harp responsive rung, seine Harfe den Gesang erwidern, erklang, indem Spiel und Gesang eine Art Zwiegespräch zwischen Harfe und Gedicht bildeten; über das Adj. statt des Adv. siehe S. 21, Anm. 10.

2 the latest, der am spätesten (von den Minstreln) lebende, der letzte = last.

3 excelsior, Comparat. v. excelsus, hoch, erhaben, ein höherer, als ein höherer, d. h. höher (hinauf) Strebender; über das Adj. statt des Adv. siehe S. 21, Anm. 10.

4 'mid f. amid, inmitten, zwischen.

5 device, s. Sinnbild, Devise, Inschrift; sonst auch Erfindung, Plan.

6 falchion, faulchion (v. lat. falx, die Sichel), der Ballasch, der kurze frumme Säbel.

7 clarion, fr. clairon, die Zinke, helltönende Trompete, das Signalhorn.

8 rung the accents, ertönten die Worte.

9 unknown tongue, dem Volke unverständlich.

10 the light of household fires, das Feuer am Familienherde, gleam warm and bright, hell aufblitzen.

11 spectral, geisterartig, geisterhaft, von spectre, Geistes, wegen ihrer blassen, durchsichtigen Farbe und eigenthümlichen Gestaltungen.

12 glacier (fr. W.) sprich gla'sere oder glas'sere, der Gletscher, Firner.

4. „Try not¹ the Pass!“ the old man said;
 „Dark lowers the tempest overhead,
 The roaring torrent is deep and wide!“
 And loud that clarion voice replied,
 Excelsior!

5. „O stay,“ the maiden said, „and rest
 Thy weary head upon this breast!“
 A tear stood in his bright blue eye,
 But still he answered, with a sigh,
 Excelsior!

6. „Beware the pine-tree's withered branch!
 Beware the awful avalanche!“²
 This was the peasant's last Good-night,
 A voice replied, far up the height,
 Excelsior!

7. At break of day, as heavenward
 The pious monks of Saint Bernard³
 Uttered the oft-repeated prayer,
 A voice cried through the startled air,⁴
 Excelsior!

8. A traveller, by the faithful hound,
 Half-buried in the snow was found,
 Still grasping in his hand of ice
 That banner with the strange device,
 Excelsior!

1 try not the Pass, verjuche nicht, wage dich nicht in den Paß, (try, tranj., fr. trier, auslesen); Pass, der von St. Bernh.

2 avalanche, die Lawine, der Schneesturz, ist ein franz. Wort, welches von à val = ad vallem, avaler, verschlingen, herkommt.

3 Monks of St. Bernhard, durch ihr Werk der Rettung und Beherbergung der über den St. Bernhard Wandernden bekannt.

4 startled air, die gleichsam aus Furcht bebende, durch den plötzlichen, lauten Ruf erschütterte Luft (v. to startle, auffahren, erschrecken).

9. There in the twilight cold and gray,
Lifeless, but beautiful, he lay,
And from the sky, serene and far,
A voice fell, like a falling star,
Excelsior!¹

W. Longfellow. 1807.

75. MURDER OF THE YOUNG PRINCES.²

- The tyrannous and bloody act is done;
The most arch³ deed of piteous⁴ massacre,⁵
That ever yet this land was guilty of.
Dighton and Forrest, whom I did suborn⁶
5. To do this piece of ruthless⁷ butchery,

- 1 In diesem Gedichte wird uns das Bild eines kühn emporstrebenden, heldenmüthigen Jünglings dargestellt, der weder durch die Reize des häuslichen Glückes (Str. 3 u. 5), noch durch die Warnung vor augenscheinlicher Lebensgefahr (Str. 4 u. 6) sich auf seiner mühevollen Laufbahn beirren läßt, u. lieber untergehen als auf Erreichung des vorgesetzten Zieles verzichten will. Der schottische Dichter Gilfillan (geb. 1815) sagt darüber: „Excelsior“ is Life and its Psalm personified. Longfellow has written in it his glowing hopes of the future, as well as his theory of the past. That figure climbing the evening Alps, in defiance of danger, of man's remonstrance and the far deeper fascination of woman's love, is a type of man, struggling, triumphing, purified by suffering, perfected in death.
- 2 Edward, Prince of Wales, thirteen years old, and his brother, the Duke of York, only eleven years old, sons of Edward IV., were treacherously imprisoned in the Tower of London by their uncle Richard III. (1483—1485) and murdered by his order, by means of the persons mentioned, and in the manner hinted at (V. 17) by Shakespeare. The murderers smothered the two princes with the bed and pillows, and carried their bodies down the stairs, and buried them under a great heap of stones at the stair-case foot.
- 3 arch, arg, schlau, durchtrieben u. Vergl. S. 29, 3. 17 u. Präpar.
- 4 piteous v. pity, mitleidig, Mitleid erregend, jämmerlich, erbarmungswürdig.
- 5 massacre, fr. W., das Blutbad, das Gemetzel, der Mord; massacre u. V. 5 butchery, wohl mehr wegen der Größe des an zwei unschuldigen Knaben, und dazu noch ganz nahen Blutsverwandten, zu gleicher Zeit begangenen Mordes, als mit Hinsicht auf die Art desselben.
- 6 suborn, (l. suborno) verleiten, aufstiften, heimlich anstellen.
- 7 ruthless, adj., unbarmherzig, grausam, von rusth, s. von to rue, v. i. Mitleid haben.

- Albeit¹ they were flesh'd² villains, bloody dogs,
 Melting with tenderness and mild compassion,
 Wept like two children,³ in their death's sad story: —
 „Oh thus, quoth“⁴ Dighton, „lay the gentle babes!“
 10. „Thus, thus,“ quoth Forrest, „girdling⁵ one another
 Within their alabaster innocent arms;
 Their lips were four red roses on a⁶ stalk,
 Which, in their summer beauty,⁷ kiss'd each-other.
 A book of prayers on their pillow lay,
 15. Which once,“ quoth Forrest, „almost chang'd my mind;⁸
 But, oh the devil!“ — there the villain stopp'd;
 When Dighton thus told on:⁹ — “ We smothered
 The most replenish'd¹⁰ sweet work of nature
 That, from the prime creation, e'er she fram'd.“
 20. Hence both are gone with conscience and remorse;¹¹
 They could not speak; and so I left them both,
 To bear this tidings¹² to the bloody¹³ king.

W. Shakspeare. 1564—1616.
 (King Richard III. A. IV. Sc. 3.)

-
- 1 albeit, v. all be it, obgleich, ungeachtet, wiewohl.
 2 fleshed, eingefleischt, gewöhnt an, verhärtet in.
 3 like two children, wie zwei Kinder; andere Lesart like to children, Kindern gleich, klingt natürlicher; doch dürfte to bei like als Adverb auch in der Dichtung selten vorkommen; their death's s. st. = their sad story of death.
 4 quoth, siehe S. 75, Anm. 4.
 5 girdling, umgürtend, umschließend, vom agj. gyrd, gyrdel, s. der Gurt, Gürtel; Stamm ist das Verb gyrdan.
 6 on a stalk, an einem Stengel, Stiel; (a st. one stalk, abgeschwächt wie in a word); stalk, schw. stjelke, Stiel.
 7 in their summer beauty, in ihrer Sommer Schönheit, der Pracht, zu der sich die Rosen im Sommer entfalten.
 8 changed my mind, mir den Sinn (für Ausführung meines Vorhabens) änderte.
 9 told on, erzählte weiter; to tell, sagen, erzählen zc.
 10 replenished, vollendet; to replenish, lat. repleo. füllen, vollenden.
 11 with conscience and remorse, im Bewußtsein (ihrer Schuld) und in Gewissensbissen; remorse, lat. remorsus, Gewissensbiß.
 12 this tidings: a. diese Neuigkeit, wie news, means etc., einer der zu Singularen gewordenen Plurale; b. tidings, agj. tid, engl. tide, Fluthzeit, Zeit, dän. tidende, die Zeitung, Nachrichten, Botschaft.
 13 the bloody king, der blutbefleckte König; bloody ist als arges Schmähwort in die alltägliche Sprache übergegangen und bedeutet so viel als schändlich, niederträchtig, z. B. that bloody knave.

76. SLEEP.¹

- How many of my poorest subjects
 Are at this hour asleep! Sleep, gentle sleep,
 Nature's soft nurse,² how have I frightened³ thee,
 That thou no more wilt weigh my eyelids down,⁴
 5. And steep my senses in forgetfulness?
 Why rather, sleep, liest thou in smoky cribs,⁵
 Upon uneasy⁶ pallets stretching thee,
 And hushed with buzzing⁷ night-flies to thy slumber;
 Than in the perfumed chambers of the great,
 10. Under the canopies⁸ of costly state,
 And lulled with sounds of sweetest melody?
 O thou dull⁹ god! why liest thou with the vile,
 In loathsome beds; and leavest the kingly couch
 A watch-case,¹⁰ or a common 'larum bell?¹¹
 15. Wilt thou upon the high and giddy mast
 Seal up the ship-boy's eyes, and rock his brains
 In cradle¹² of the rude imperious¹³ surge,
 And in the visitation¹⁴ of the winds,

-
- 1 King Henry IV. of England, (1399—1413) sick and troubled with cares about a rebellion that broke out in his kingdom etc., cannot find his sleep and apostrophizes it.
 2 soft nurse (nourrice v. nourrir), die Amme, Pflegerin, Wärterin, auch Wärter etc.
 3 to fright, gem. frighten, v. tr. erschrecken, verscheuchen (agj. forhtjan, Wurzel fric = shuddering.
 4 to weigh down, tr., niederbeugen, niederdrücken.
 5 crib, agj. crybb, die Krippe, der Stand (in Ställen), die Hütte, das Häuschen.
 6 uneasy, unbequem, unbehaglich; vergl. at ease, à son aise S. 27, Anm. 8.
 7 buzz, jumen, brummen; lautnachahmend, ähnlich dem ital. buzzicare.
 8 canopy, gr. kanopeion, der Thronhimmel, Baldachin.
 9 dull (god), stumpf, langsam, schwerfällig, langweilig, wie ihn der König tadelnd nennt; bei Delius ist dull als = „der einschläfernde“ bezeichnet.
 10 watch-case, ein Wächterhäuschen.
 11 larum oder alarum (mit oder ohne bell), die Lärmglocke, der Wecker; wegen des Vergleichs mit royal couch ist wohl auch case zu larum zu ergänzen; larum, fr. alarme, ital. all' arme, zu den Waffen.
 12 in cradle statt in the cradle of etc.
 13 rude imperious surge, der rauhen, ungestümen Woge, Brandung; surge, (v. lat. surgo), die hohe Welle etc.
 14 the visitation, die Heimsuchung. (lat. V.)

- Who take the ruffian billows¹ by the top,
 20. Curling their monstrous heads and hanging them
 With deafening clamours in the slippery clouds,
 That, with the hurly,² death itself awakes?
 Canst thou, O partial sleep! give thy repose
 To the wet sea-boy,³ in an hour so rude,
 25. And in the calmest and most stillest⁴ night,
 With all appliances and means to boot,⁵
 Deny it to a king? Then, happy low, lie down!⁶
 Uneasy lies the head that wears a crown.

W. Shakspeare. 1564–1616.
 (King Henry IV. A. III, Sc. 1)

77. HUBERT AND ARTHUR.⁷

Enter Hubert and two Attendants.

Hubert. Heat me these irons hot;⁸ and look thou stand
 Within the arras:⁹ when I strike my foot

-
- 1 ruffian, it. ruffiano, der Raufbold, Böjewicht, Mörder; the ruffian billows, die rauflustigen Wogen, die Winde fassen die Raufbolde von Wogen beim Schopf, machen ihnen die Monsterhäupter kraus und hängen sie mit betäubendem Gelärm an den schlüpfrigen, d. i. von ihnen benetzten Wolken, auf; so hoch wird die Fluth gepeitscht.
 2 the hurly, auch hurly-burly, dän. hurlum burl, der Wirrwarr, Tumult, das Getöse.
 3 to the wet sea-boy, der durch das etwas gedehnte Bild in den Hintergrund getretene Gegenstand wird wieder aufgegriffen und durch den nunmehr eintretenden Vergleich — and deny it to a king — wirksam durchgeführt.
 4 the most stillest night, doppelter Superlativ, übertreibend: der meist stillsten, allerstillsten Nacht.
 5 all means and appliances to boot: mit allem Aufwand von Mitteln obendrein, auf die perfumed chambers and costly canopies zurückdeutend; boot, (v. ags. bôt, altengl. bote, nützen, frommen) das, was gegeben wird, um einen Tausch, Kauf verhältnißmäßig zu machen oder auszugleichen, die Zugabe; to boot, adv. obendrein.
 6 Then happy low, lie down. dann ihr glücklichen Niedriggebornen, legt euch (getroßt) nieder! —
 7 Prince Arthur, son of Geoffrey, brother of Richard the Lion-Heart and of King John, was a handsome boy, only twelve years old, when his uncle Richard died. He had the best claim to succeed to the throne, which his uncle John (1199–1216) now took possession of. Instigated by King Philipp II. of France, Arthur made war against his uncle, but was defeated, taken prisoner and

- Upon the bosom of the ground,¹ rush forth,
 And bind the boy, which² you shall³ find with me,
 5. Fast to the chair: be heedful: hence, and watch.
 1 Attend. I hope your warrant will bear out the deed.
 Hub. Uncleanly⁴ scruples! Fear not you! look to't.⁵
 [Exeunt Attendants.
 Young lad, come forth; I have to say⁶ with you.

Enter Arthur.

- Arth. Good morrow, Hubert.
 10. Hub. Good morrow, little prince.⁷
 Arth. As little prince (having so great a title
 To be more prince) as may be. — You are sad.
 Hub. Indeed, I have been merrier.
 Arth. Mercy on me!⁸
 15. Methinks,⁹ nobody should be sad but I:
 Yet, I remember, when I was in France,
 Young gentlemen would be as sad as night,

shut up in the castle of Falaise, Dep. Calvados, in Normandy, where by the secret order of the king he was to have his eyes put out.

8 irons hot, zum ersten Diener gesprochen, and look that thou stand etc., Weisung an den andern.

9 arras, die gewirkte Tapete, von Arras. St. im nördlichen Frankreich. Sie wurde so aufgehängt, daß zwischen ihr und der Wand ein Zwischenraum blieb, der auf dem Shakspearischen Theater zum Versteck für Laufer etc. diente.

1 bosom of the ground, was den Grund in sich birgt, die Decke, Oberfläche des Bodens.

2 which you shall find: which auf Personen bezogen, im früheren Neuenglischen (Shaksp. und der Bibel) nicht ungewöhnlich.

3 shall, auch bei andern als der ersten Person für werden: der Begriff des Sollens hat sich zu der Vorstellung der Erwartung und des Bestehens abgeschwächt. Vergl. S. 44, Anm. 5,

4 uncleanly scr. (clen'ly), unreinliche, unsaubere Bedenken.

5 look to it, sieht darnach, sorgt dafür.

6 to say statt to speak, zu sprechen mit.

7 little prince: Hubert meint jung und klein, Adj., Arthur faßt es absichtlich als Adv. im Sinne von wenig auf, wegen des geringen Ansehens, das er genießt.

8 mercy on me, Erbarmen mit mir, = unserm „daß Gott erbarm!“ da lasse man mich erst klagen (wie mögen Andere sich nur beklagen!).

9 methinks, mich dünkt = it thinks me: wie im Neuengl. noch bei methinks, so fiel das it bei unpersönlichen Verben mit obliquem Casus des Pronomen im Altengl. stets aus, so me seemeth, me wondreth, me marveleth etc.

- Only for wantonness.¹ By my christendom,²
 So I were³ out of prison, and kept sheep,
 20. I should be as merry as the day is long;
 And so⁴ I would be here, but that I doubt⁵
 My uncle practises more harm to me:
 He is afraid of me, and I of him:
 Is it my fault that I was Geffrey's son?
 25. No, indeed, is't not: And I would to heaven⁶
 I were your son, so you would love me, Hubert. [Aside.
 Hub. If I talk to him, with his innocent prate,⁷
 He will awake my mercy, which lies dead:
 Therefore I will be sudden, and despatch.
 30. Arth. Are you sick, Hubert? you look pale to-day:
 In sooth,⁸ I would you were a little sick,
 That I might sit all night, and watch with you:
 I warrant I love you more than you do me.
 Hub. His words do take possession of my bosom.⁹ —
 35. Read here, young Arthur. [Showing a paper.
 How now, foolish rheum!¹⁰ [Aside.
 Turning dispiteous torture out of door!
 I must be brief; lest resolution drop
 Out at mine eyes, in tender womanish tears.

1 only for wantonness, aus bloßer Leichtfertigkeit, Affektation melancholisch sein, daß als vornehm gilt.

2 christendom, bei meiner Taufe, so wahr ich ein Christ bin!

3 so = if, vergl. S. 49, Anm. 6.

4 and so I would be here = thus I would —

5 but that, außer daß, wenn nicht, nach vorausgehender Einschränkung, siehe S. 22, Anm. 2. I doubt, befürchte, mein Oheim fügt oder füge mir noch mehr Leid zu (that ausgelassen).

6 I would to heaven, wollte der Himmel, wahrscheinlich aus I would it pleased to Heaven, ich wollte, es gefiele dem Himmel, wollte Gott! —

7 prate (von to prate, gr. phrazo), sonst gewöhnl. prattle, Geplauder der Kinder; siehe Präp. zu No. 9, B. 4.

8 in sooth, in Wahrheit, traun; siehe S. 100, Anm. 1.

9 his words do take possession of my bosom: nehmen wahrhaftig mein Herz ein; Hubert merkt, daß ihn sein Gefühl für den Knaben übermanne, und daß er das Verlangen seines Herrn nicht werde erfüllen können.

10 foolish rheum, jpr. rhoom (gr. rheuma, die wässerige Absonderung) die thörichten Thränen weisen die mitleidlose Qual, die er eben verursachen will, zur Thüre hinaus; wird durch das folgende lest drop noch näher bestimmt.

40. Can you not read it? is it not fair writ?¹
 Arth. Too fairly, Hubert, for so foul effect:²
 Must you with hot irons burn out both mine eyes?
 Hub. Young boy, I must.
 Arth. And will you?
 45. Hub. And I will.
 Arth. Have you the heart? When your head did but ache,
 I knit³ my hand-kercher about your brows,
 (The best I had, a princess wrought it me,)
 And I did never ask it you again:⁴
 50. And with my hand at midnight held your head;
 And, like the watchful minutes to the hour,⁵
 Still and anon cheer'd up the heavy time,
 Saying, What lack you?⁶ and, Where lies your grief?⁷
 Or, What good love⁸ may I perform for you?
 55. Many a poor man's son would have lain still,
 And ne'er have spoke⁹ a loving word to you;
 But you at your sick service¹⁰ had a prince.

1 writ, past part, gewöhnl. written.

2 too fairly for so foul effect: nur zu schön für so schändliche That (Ausführung, Wirkung derselben); die schöne Schrift ist ihrem schändlichen Zweck entgegengesetzt.

3 knit, band um, vergl. S. 41, Anm. 5.

4 did ask it you (= from you) again, ich verlangte es dir nie zurück. Construire:

5 a. like the watchful minutes to the hour — I cheered up the heavy time (to you): wie die immer wachsamten Minuten in ihrer steten Aufeinanderfolge den Gang, Verlauf der Zeit (die Abnahme der Stunde ankündend) aufheitern, so verkürzte ich durch meine, ihren schweren Gang vergessen lassende, Fragen und Hantirungen dir die schwere, die lange Zeit. Vergl. S. 3, Anm. 6 und 7 to beguile and deceive the long day. — Delius: wie die Minuten u. die Stunden hinhalten, so hielt Arth. immer wieder und von Neuem die Zeit hin, scheint eher das Gegentheil von dem zu sagen, was Arth. sagen will.

b. still and anon, stets und immer wieder, vergl. S. 99, Anm. 6.

6 to lack, ndl. lak, ndd. lack, etwas bedürfen, Mangel leiden an, Einem fehlen.

7 grief, hol. und franz. grief, der Gram, der (körperliche) Schmerz, von dem lat. gravis; lies = sitzt.

8 good love, guten Dienst aus Liebe, Liebesdienst.

9 have spoke: past part. spoken und spoke.

10 sick-service oder sick service, Krankendienst; ähnlich sick bed, Krankenbett.

Nay,¹ you may think my love was crafty love,
And call it cunning; do, an if² you will:

60. If Heaven be pleas'd³ that you must use me ill,
Why, then you must. — Will you put out mine eyes?
These eyes, that never did, nor never shall,⁴
So much as frown⁵ on you?

Hub.

I have sworn to do it?

65. And with hot irons must I burn them out.

Arth. Ah, none, but in this iron age, would do it!
The iron of itself,⁶ though heat⁷ red-hot,
Approaching near these eyes, would drink my tears,
And quench his⁸ fiery indignation,

70. Even in the matter⁹ of mine innocence;
Nay, after that, consume away in rust,¹⁰
But for containing fire to harm mine eye.
Are you more stubborn-hard than hammer'd iron?
An if an angel should have come to me,

75. And told me, Hubert should put out mine eyes,

1 nay, gr. nae, nein; als Steigerung: sogar, ja; Siehe S. 21, Anm. 6.

2 an if: die Conj. and und an im Altenglischen häufig statt if gebraucht; sie ist nichts anders als and, entspricht dem mittelhochd. unde in Conditional- und Concessivsätzen und wird auch im Neuengl. angewendet, besonders bei Shakespeare vielfach mit if verbunden. Beisp.: An if thou seest my boy, bid him make haste. Two Gentlem. Let me say no, an if you please. Love's L. L. und weiter unten Vers 74.

3 to be pleased (with) befriedigt sein (mit) =, sein Wohlgefallen finden, seinen Willen erfüllt sehen (an).

4 never did, nor never shall: Häufung der Negation in lebhafter Rede, im Altengl. und bei Shakspeare; d. h. im ersten Glied ist nor (neque) ausgelassen und steht im zweiten neben der Satznegation; vergl. Tongue, nor heart cannot conceive, nor name thee, Shakspeare Macb. II. 3.

5 frown, siehe S. 37, Anm. 7.

6 of itself, von selbst, aus freien Stücken, of mit den durch self verstärkten Fürwörtern, um das Motiv der Handlung hervorzuheben.

7 heat für heated, Part. Pers. u. Adj. von to heat, ags. haeten, heizen.

8 his fiery indignation, auf das personif. iron bezogen.

9 in the matter of mine innocence, im Erzeugniß (Stoff als Produkt) meiner Unschuld, d. h. meinen Thränen; matter, lat. materia, franz. matière, Materie, Stoff.

10 nay consume away in rust, ja, das Eisen würde sich nachher in Rost verzehren, nur darum (but for), daß es Feuer enthielt, um Arthurs Augen zu verletzen.

I would not have believ'd him. No tongue but¹ Hubert's —
 Hub. Come forth. [Stamps.]

Re-enter Attendants, with Cords, Irons, &c.

Do as I bid you do.

80. Art. Oh save me, Hubert, save me! my eyes are out,
 Even with the fierce looks of these bloody men.

Hub. Give me the iron, I say, and bind him here.

Arth. Alas, what need you be so boist'rous-rough?²
 I will not struggle, I will stand stone-still.³

85. For Heaven sake, Hubert! let me not be bound!

Nay, hear me, Hubert! drive these men away,

And I will sit as quiet as a lamb;

I will not stir, nor wince,⁴ nor speak a word,

Nor look upon the iron angerly:⁵

90. Thrust but these men away, and I'll forgive you,
 Whatever torment you do put me to.⁶

Hub. Go, stand within; let me alone with him.

1 Attend. I am best pleas'd to be from⁷ such a deed.
 [Exeunt Attendants.]

Arth. Alas! I then have chid away my friend;

95. He hath a stern look, but a gentle heart: —

Let him come back, that his compassion may

Give life to yours.

Hub. Come, boy, prepare yourself.

Arth. Is there no remedy?

100. Hub. None, but to lose your eyes.

Arth. O Heaven! — that there were but a mote⁸ in yours,

1 no tongue but Hubert's — etwa can make me believe that zu ergänzen. Hub. unterbricht die Rede Arthurs, um sich gegen weitere Eindrücke auf sein Herz zu schützen, was uns psychologisch richtiger scheint, als wenn er ihn hätte ausreden lassen.

2 boisterous-rough, stürmisch, polternd, rauh = boisterous and rough.

3 stone-still, stockstill, wie ein Stein so ruhig.

4 wince, mit den Füßen ausschlagen, sich winden, krümmen; vergl. unser winken, wanken.

5 angerly, von anger und like, zornähnlich, zornig; angrily, von angry, zornig, dieses demnach stärker als jenes.

6 to put to torment, in Qual versetzen, Qual anthun.

7 from such a., fern von, weg von.

8 mote, agf. mot, sp. mota, das Stäubchen, der Splitter.

- A grain, a dust, a gnat, a wandering hair,¹
 Any annoyance² in that precious sense!
 Then, feeling what small things are boist'rous there,
 105. Your vile intent must needs seem horrible.
 Hub. Is this your promise? go to,³ hold your togue.
 Arth. Hubert, the utterance of a brace⁴ of tongues⁵
 Must needs want pleading for a pair of eyes:
 Let me not hold my tongue; let me not, Hubert!
 110. Or, Hubert, if you will, cut out my tongue,
 So I may keep⁶ mine eyes. Oh, spare mine eyes;
 Though to no use, but still to look on you!
 Lo, by my troth,⁷ the instrument⁸ is cold,
 And would not harm me.
 115. Hub. I can heat it, boy.
 Arth. No, in good sooth; the fire is dead with grief,
 Being create for comfort, to be us'd⁹
 In undeserv'd extremes: See else yourself;
 There is no malice in this burning coal;¹⁰

1 a wandering hair, ein irrendes Haar.

2 annoyance, Belästigung, Störung.

3 Go to! Ausruf: daran! (näml. gehe, halte dein Versprechen, bedenke es wohl), wohl an!

4 a brace, fr. bras, ein Paar, nur von Dingen und Thieren; sonst Bal= fenband, Klammer etc.

5 a brace of tongues must needs want pleading etc., ein Paar Zungen müssen mangelhafte Fürsprache üben für zwei gefährdete Augen, ge= schweige denn meine einzige Zunge.

6 so I may keep für if I may keep, siehe S. 49, Anm. 6.

7 lo, by my troth, bei meiner Treue; troth, ältere Nebenform von truth, agl. tréovde, Ableitung von treove, altengl. treuthe, Treue; lo, agl. la, Interj. siehe, seht da!

8 the instrument, das Werkzeug, das vorher glühend gemachte Eisen, sooth, vergl. S. 100, Anm. 1.

9 to be used, constr. the fire is dead with grief to be used in undeserved extr., being create (Adj.) for comfort, das Feuer starb vor Gram, weil es zu verzweifeltsten Dingen, zu Gewaltthat, unverdienter Weise gebraucht werden soll, indem es (da es doch) nur geschaffen ist zum Wohl der Menschen. Minder gut wäre undeserved extremes als eine „von Arthur nicht verdiente Gewaltthat“ verstanden.

10 no malice in this burning coal, es ist keine Bosheit in dieser brennenden Kohle; sie verzichtet willig auf den schlimmen Gebrauch, der mit ihr beabsichtigt ist, bereut es sogar, daß sie sich zur Mitwirkung beileß etc.; burning daher wohl nicht als „zum Brennen bestimmt“ aufzufassen; sie brannte ja eben erst!

120. The breath of heaven hath blown his spirit out,
And strew'd repentant ashes on his head.

Hub. But with my breath I can revive it, boy.

Arth. And if you do, you will but make it blush,
And glow with shame of your proceedings, Hubert:

125. Nay, it, perchance, will sparkle in your eyes;
And, like a dog that is compell'd to fight,
Snatch at his master that doth tarre¹ him on.
All things that you should use to do me wrong
Deny their office: only you do lack

130. That mercy which fierce fire and iron extends,
Creatures of note for mercy lacking uses.²

Hub. Well, see to live;³ I will not touch thine eyes
For all the treasure that thine uncle owes:⁴

Yet am I sworn, and I did purpose, boy,

135. With this same very iron⁵ to burn them out.

Arth. Oh, now you look like Hubert! all this while
You were disguised.

Hub. Peace: no more. Adieu;

Your uncle must not know but⁶ you are dead:

140. I'll fill these dogged spies⁷ with false reports.
And, pretty child, sleep doubtless, and secure,
That Hubert, for the wealth of all the world,

1 to tarre on, hegen, reizen, von to tar, agj. terjan, anreizen.

2 creatures of note for mercy lacking uses, Geschöpfe, die wegen ihrer unbarmherzigen Dienstleistungen bekannt sind; Eisen und Feuer werden als belebte Wesen gedacht.

3 see to live, sieh, um zu leben, d. i. behalte dein Augenlicht und lebe, entweder insofern das Leben erst durch das Gesicht ein wirkliches Leben ist; vielleicht auch mit Hinsicht auf die Gefahr, welche Blendung für das Leben des Geblendeten bringt; man denke z. B. an den von Ludwig dem Frommen geblendeten Bernhard, seinen Neffen.

4 for all the treasure that thine uncle owes, eignet, zu eigen hat, besitzt, wofür jetzt nur owns, vom agj. agan u. âgen, gr. echo, gebraucht wird.

5 with this same very iron, gewöhnl. very same, mit diesem selbst Eisen, gerade mit diesem Eisen da; iron hier einsilbig.

6 must not know — but, darf nicht anders wissen, als daß —; über not — but vergl. S. 22, Anm. 2.

7 fill these dogged spies, ich will diese Spürhunde mit falschem Bericht abspießen; sonst dogged, verdrießlich, mürrisch; hier wohl als von to d o g, ausspüren, auswittern, abgeleitet zu betrachten. Es sind die eben entlassenen attendants, Helfer, die Hubert nun selber verächtlich als eine Art Kerkersknechte betrachtet.

Will not offend thee.

Arth. O heaven! — I thank thee, Hubert.

145. Hub. Silence; no more: Go closely¹ in with me.

Much danger do I undergo for thee. [Exeunt.

W. Shakespeare. 1564—1616.
(King John). A. IV., Sc. 1.

78. TRUE FRIENDSHIP.

1. The cultivation of friendship is not made the subject² of precept: it is left to grow up of itself under the general culture of reason and religion, and is one of the fairest productions of the human soil,³ the cordial⁴ of life, the
5. lenitive⁵ of our sorrows, and the multiplier of our joys; the source equally of animation and of repose. He who is destitute of this blessing, amid the greatest crowd⁶ and pressure of society, is doomed to solitude; and however surrounded with flatterers and admirers, however armed
10. with power, and rich in the endowments⁷ of nature and of fortune, has no resting-place. The most elevated station in life affords no exemption from those agitations and disquietudes⁸ which can only be laid to rest⁹ upon the bosom of a friend. The sympathies even of virtuous minds,
15. when not warmed by the breath of friendship, are too faint and cold to satisfy the social cravings¹⁰ of our nature: their compassion is too much dissipated by the

1 Go closely in with me, gehe heimlich mit mir herein, von close, verschlossen, verborgen, geheim.

2 subject, Gegenstand, fr. sujet.

3 human soil (lat. solum), der Boden, das Gebiet des menschlichen Lebens.

4 cordial (v. lat. cor, das Herz), die Herztärkung, das Labial.

5 lenitive (fr. lenitif, lat. lenis), das Linderungsmittel.

6 crowd, agj. croda = pressure, compressio, Gedränge, Menge.

7 endowment, v. fr. douer und Präfix en gebildet, die Ausstattung.

8 agitations and disquietudes, Aufregungen und Beunruhigungen.

9 to lay to rest, zur Ruhe legen, zur Ruhe bringen.

10 craving, das Sehnen, Verlangen, v. agj. crafjan, dän. kraeve, lat. petere etc., social cravings, d. gesellschaftlichen Bedürfnisse.

- multiplicity¹ of its objects, and the varieties of distress, to suffer it to flow long in one channel:² while the sentiments of congratulation are still more slight and superficial. A transient tear of pity, or a smile of complacency equally transient, is all we can usually bestow on the scenes of happiness or of misery which we meet with in the paths of life.
25. But man naturally seeks for a closer union, a more permanent conjunction of interest, a more intense reciprocation of feeling; — he finds the want of one or more with whom he can intrust³ the secrets of his heart, and relieve himself by imparting the interior joys and sorrows with which every breast is fraught.⁴ He seeks, in short, another self, a kindred spirit, whose interest in his welfare bears some proportion to his own, with whom he may lessen⁵ his cares by sympathy, and multiply his pleasures by participation.

Rob. Hall. 1764—1831.

79. THE QUEEN OF FRANCE.⁶

1. It is now sixteen or seventeen years since I saw the Queen of France, then the dauphiness,⁷ at Versailles; and

1 multiplicity, fr. multiplicité, Vielfältigkeit, Menge.

2 to flow ... one channel. es lange in einem Bette fließen, in einer Richtung wirken zu lassen.

3 with whom he can intrust the secrets, entspricht dem deutschen den oder die er vertrauen kann mit seinen Geheimnissen, gleich der gewöhnlichen Constr. „whom he can intrust with.“

4 fraught, altengl. Part. perf. v. freight (holl. vracht, dtich. Fracht), befrachtet, beladen; voll, angefüllt; fraught with mischief, unheilvoll.

5 lessen (v. less, agl. lassa, geringer), v. fr. verringern, vermindern.

6 Marie Antoinette, jüngste Tochter der Kaiserin Maria Theresia und des Kaisers Franz I., wurde, kaum 15 Jahre alt, am 16. Mai 1770 mit dem Enkel Ludwig XV., dem Dauphin von Frankreich, vermählt, der 4 Jahre nachher, den 10. Mai 1774, als Ludwig XVI. den Thron bestieg.

7 dauphiness, Gemahlin oder Wittve des Kronprinzen, dauphin, von Frankreich; das Wort dauphin (lat. delphinus) war ursprünglich der Herrschertitel der souveränen Herren der gleichnamigen französ. Provinz Dauphiné (Delphinatus), ein Name, dessen Ursprung dunkel ist. Für die Kronprinzen von Frankreich bestand dieser Titel von 1349—1830.

- surely never lighted on this orb,¹ which she hardly seemed to touch, a more delightful vision.² I saw her just above
 5. the horizon,³ decorating and cheering the elevated sphere she just began to move in, — glittering like the morning star, full of life, and splendor, and joy! Oh! what a revolution!⁴ and what a heart must I have, to contemplate without emotion that elevation and that fall! Little⁵ did
 10. I dream when she added titles of veneration to those of enthusiastic, distant, respectful love, that she should ever be obliged to carry the sharp antidote⁶ against disgrace concealed in that bosom; little did I dream that I should have lived to see such disasters fallen upon her in a nation
 15. of gallant⁷ men, in a nation of men of honor and of cavaliers. I thought ten thousand swords must have⁸ leaped from their scabbards⁹ to avenge even a look that threatened her with insult. — But the age of chivalry is gone.¹⁰

Edmund Burke. 1739—1797.

-
- 1 orb (lat. orbis), der Erdfreis.
 2 vision (fr. V. v. lat. visio), die Erscheinung.
 3 just above the horizon: das Bild wird durch morning star vervollständigt und der Anfang ihres (anfangs) glänzenden Lebens damit bezeichnet.
 4 revolution, Ummwälzung, Wandlung.
 5 little did I dream, ich träumte wahrlich nicht davon — daß u. Siehe S. 43, Anm. 2.
 6 the sharp antidote against disgrace, das scharfe (Gegen-)Mittel gegen Schande, Entwürdigung. Antidote, gr. V. Gegengift, die Seelenstärke und der Muth, mit welchem sie im Gefühl ihrer Würde die theilweise niederträchtigen Beschuldigungen ihrer Gegner vor Gericht zurückwies und ihrem Tode entgegen ging (Oct. 1793).
 7 of gallant (men), Acct. auf der ersten Silbe, tapfere, brave Männer; gallant, wäre artige, höfliche Männer und wegen des nachfolgenden cavaliers eine Tautologie.
 8 must have leaped, „hätten herausfahren müssen“, hypothet. Nebensatz, in welchem must Präterit. ist und (im Verhältniß zu dem entsprechenden deutschen Hilfsverb) die invertirte Wortstellung einnimmt: „müßten herausgefahren sein“, dabei steht für den deutschen Inf. im Engl. das Part. der Vergangenheit, ferner have zu leaped für das deutsche sein.
 9 scabbard, Degenscheide; Ableitung unsicher; vielleicht aus scale-board, dünnes Brett, aus dem die Scheiden gefertigt wurden, entstanden.
 10 is gone, ist dahin (gegangen); vergl. S. 12, Anm. 4 u. S. 47, Anm. 6.

80. LIFE COMPARED TO A RIVER.

1. A full and clear river is, in my opinion, the most poetical object in nature. Pliny¹ has, as well as I recollect, compared a river to human life. I have never read the passage in his works, but I have been a hundred times
 5. struck with² the analogy,³ particularly amidst mountain scenery.⁴ The river, small and clear in its origin, gushes forth⁵ from rocks, falls into deep glens,⁶ and wantons⁷ and meanders⁸ through a wild and picturesque country, nourishing only the uncultivated tree or flower by its dew
 10. or spray.⁹ In this, its state of infancy and youth, it may be compared to the human mind in which fancy and strength of imagination are predominant — it is more beautiful than useful. When the different rills¹⁰ or torrents¹¹ join, and descend into the plain, it becomes slow and stately
 15. in its motions; it is applied to move machinery, to irrigate meadows, and to bear upon its bosom the stately barge;¹² — in this mature state, it is deep, strong, and useful. As it flows on toward the sea, it loses its force and its

1 Pliny, der römische Schriftsteller Plinius der Ältere, 23 bis 79 n. Chr.

2 to be struck with, fr. être frappé de . . ., von etwas betroffen, gerührt, in Erstaunen gesetzt werden = Einem auffallen . . .; to strike, agj. strīcan, streichen (z. B. die Segel), schlagen.

3 analogy, gr. ὁμοιότης, Uebereinstimmung, Ähnlichkeit.

4 mountain scenery, Berglandschaft, Anblick derselben.

5 gushes forth, strömt, stürzt hervor, to gush, agj. geótan, holl. guysen, dtjch. gießen. —

6 glen, agj. glen, aus dem Kelt., Thal, Schlucht.

7 wantons, tändelt, spielt, von wanton, adj., wtsch. gwantan, locker, lose, ausgelassen (üppig). Vergl. S. 60, Anm. 4.

8 meanders, windet sich schlängelnd; fr. le méandre, die Windung, von dem vielgewundenen Flusse Meander in Kleinasien entnommen.

9 spray, Schaum (des Meeres), agj. sprêgan, dtjch. sprühen, vergl. N. 43, B. 16.

10 rill, Bäscherchen, Bäslein, vom kelt. rhigole od. fr. la rigole, Furche, Rinne, Rille.

11 torrents, siehe Präp. zu No. 17.

12 barge, Barke (fr. barge, kleines Schiff), Nebenform von bark.

motion, and at last, as it were,¹ becomes lost and mingled
20. with the mighty abyss² of waters.

Humphry Davy. 1778–1829.

81. THE CURSE OF WAR.

1. A second great object which I hope will be impressed upon the mind of this royal lady³ is a rooted horror of war — an earnest and passionate desire⁴ to keep her people in a state of profound peace. The greatest curse which
5. can be entailed⁵ upon mankind is a state of war. All the atrocious crimes committed in years of peace — all that is spent in peace by the secret corruptions or by the thoughtless extravagance of nations, are mere⁶ trifles⁷ compared with the gigantic evils which stalk⁸ over the world
10. in a state of war. God is forgotten in war — every principle of Christian charity trampled upon⁹ — human labor destroyed — human industry extinguished; you see the son and the husband and the brother dying miserably in distant lands — you see the waste¹⁰ of human affections
15. — you see the breaking of human hearts — you hear the shrieks of widows and children after the battle — and

1 as it were (aus as if it were, „wie wenn es wäre“ entstanden), gleichsam. Der vergleichende Satz in bedingenden Vergleichungssätzen wird häufig durch as anst. durch as if, as though dem verglichenen angeknüpft: he looks as he had seen a ghost. Carlisle. — Even now you look on me as you were not my friend. Shelley.

2 abyss, der Abgrund (lat. u. gr. abyssus, prov. abisme, fr. abîme).

3 this royal lady: Queen Victoria who came to the throne on the 20th of June in 1837.

4 a passionate desire, ein leidenschaftlicher Wunsch.

5 entail, überliefern, vermachen, vom fr. entailler, to cut out, z. B. of an entire fee (Lehen), theilweise, unter gewissen Bedingungen vermachen.

6 mere, siehe S. 57. Anm. 6.

7 trifle, Kleinigkeit, Tand, Lappalie, vom agj. trifelian, zerbrechen, lat. tribulare.

8 stalk, mit hohen Schritten gehen, einhergehen, agj. stealcjan, dtjch. stelzen, lat. pedetentim ire.

9 trampled upon (dtjch. trampeln), mit Füßen getreten; übrigens ist dieser Ausspruch nach den neueren Anordnungen (Genfer Convention u. A.) nicht mehr ganz richtig. —

10 waste, Wüste, Verwüstung; adj. wüst, agj. vëste, lat. vastus.

- you walk over the mangled bodies of the wounded calling for death. I would say to that royal child, worship God, by loving peace — is not your humanity¹ to pity a
20. beggar by giving him food or raiment² — I can do that; that is the charity of the humble and the unknown — widen you³ your heart for the more expanded miseries of mankind — pity the mothers of the peasantry⁴ who see their sons torn away from their families — pity your poor
25. subjects crowded into hospitals, and calling in their last breath upon their distant country and their young queen — pity the stupid, frantic folly⁵ of human beings who are always ready to tear each other to pieces, and to deluge⁶ the earth with each other's blood; this is your extended
30. humanity — and this the great field of your compassion. Extinguish in your heart the fiendish⁷ love of military glory, from which your sex does not necessarily exempt⁸ you and to which the wickedness⁹ of flatterers may urge¹⁰ you. Say upon your death-bed, „I have made
35. few orphans in my reign — I have made few widows — my object has been peace. I have used all the weight of my character, and all the power of my situation, to check the irascible passions¹¹ of mankind, and to turn them to the arts of honest industry: this has been the Christianity

1 humanity, Menschlichkeit, Menschenliebe.

2 raiment v. ray, Rüstung, Kleidung, altfr. rai u. arrai, engl. array.

3 widen you your heart, das pron. als Subj. beim Imperat. im Gegensatz zu dem vorangehenden Subjektsgenit. (the charity) of the humble and the unknown.

4 the peasantry ... their. das Landvolk, als Collectiv. constr.; könnte es auch auf mothers bezogen werden?

5 the stupid, frantic folly, die alberne, wahnsinnige Thorheit; frantic u. frenetic, fr. frénétique, gr. phreneticos.

6 to deluge, überschwemmen; s. deluge, fr. le déluge, lat. diluvium, die Ueberschwemmung.

7 fiend, a. Feind (agf. feónd, part. zu feón, odisse, hassen), gewöhnl. der böse Feind, Satan; davon b, fiendish, teuflisch.

8 exempt, fr. exemter, l. eximo, befreien, ausnehmen.

9 wickedness, Bosheit, Berruchtheit; wicked auf das agf. vicca, s. witch, böse Zauberin, zurückzuführen.

10 urge, dringen, drängen, lat. urgere.

11 irascible passions, die durch Zorn erregten Leidenschaften (lat. ira).

40. of my throne, and this the gospel of my sceptre; in this way I have strove¹ to worship my Redeemer² and my Judge.“

Sidney Smith. 1769—1845.

From a Letter to the Queen on her accession to the throne.

82. THE WELL OF ST. KEYNE.³

1. A well there is in the west country,
And a clearer one never was seen;
There is not a wife in the west country
But has heard⁴ of the Well of St. Keyne.
2. An oak and an elm tree stand beside,
And behind does an ash tree grow,
And a willow from the bank⁵ above
Droops⁶ to the water below.
3. A traveller came to the Well of St. Keyne,
Joyfully he drew nigh;⁷
For from cock-crow⁸ he had been travelling,
And there was not a cloud⁹ in the sky.
4. He drank of the water, so cool and so clear,
For thirsty and hot was he;
And he sat down upon the bank
Under the willow tree.

1 have strove ft. striven, bei Shakespeare gebr. Form des Part. perf.; heutzutage bisweilen in feierlicher Rede gebraucht.

2 Redeemer, Erlöser, v. to redeem, fr. (se) rédimer, lat. redimere, loskaufen.

3 St. Keyne, eine Heilige, deren Namen sich noch in dem des Dorfes Keynsham, zwischen Bristol u. Bath in Somerset, findet. Die Quelle, der Brunnen v. St. Keyne war aber nach Str. 7. V. 2. in dem benachbarten Cornwall gelegen.

4 but has heard. Siehe S. 22, Anm. 2.

5 bank, vom agj. banc, Hügel, Erderhöhung, Damm, Rain, from the bank above, vom Rain darüber.

6 droops, hängt nieder, trauert, verwandt mit drop, drip, agj. dréopan, niederfallen.

7 to draw nigh, sich nähern; nigh, altengl. neigh, agj. neah = near.

8 from cock-crow, vom Hahnenschrei, v. frühen Morgen.

9 not a cloud in the sky: deutet dieser Vers das Wetter oder die Jahreszeit an?

5. There came a man from the neighbouring town,
 At the well to fill his pail;¹
 On the well-side he rested it,²
 And he bade the stranger hail.³

6. „Now⁴ art thou a bachelor,⁵ stranger?“ quoth he;⁶
 „For an if⁷ thou hast a wife,
 The happiest draught⁸ thou hast drunk this day
 That ever thou didst⁹ in thy life.

7. Or has thy good-woman,¹⁰ if one thou hast,
 Ever here in Cornwall¹¹ been?
 For an if she have, I 'll venture my life,
 She has drunk of the Well of St. Keyne.“

8. „I have left¹² a good-woman who never was here,“
 The stranger he¹³ made reply;

1 pail, Eimer; altfr. paiele, nfr. poêle, lat. patella.

2 he rested it, ließ ihn ruhen, lehnte ihn an, stellte ihn nieder; intr. to rest, ruhen.

3 bade the str. hail, bot dem Fremden den Gruß; hail, s. Heil, vom Verb hail, Heil zurufen, grüßen; agj. hâl, gleichbed. mit whole und verwandt mit health.

4 now, sonst für unser „nun“, leitet hier das Gespräch ein: bist du wohl ein...? Thou, alte Gesprächsform, wie sie jetzt nur noch bei den Quäkern, friends, wie sie sich selber nennen, üblich ist. —

5 bachelor, Junggeselle, ein Wort keltischen Ursprungs, dessen Ableitung dunkel; die jetzige im Engl. gewöhnliche Bedeutung hat sich aus der entwickelt: „junger Mann als Anfänger in einer Kunst oder Wissenschaft; fr. bachelier (vergl. bachelier ès lettres u. baccalaureus).

6 quoth he, siehe S. 75, Anm. 4.

7 an if, siehe S. 111, Anm. 2.

8 draught, Zug, von to draw, vom Stamme drag, agj. dragan, lat. gerere, trahere, tragen, ziehen.

9 thou didst, näml. drink.

10 good-woman, Hauswirthin, Ehefrau; ebenso good-wife, good-lady, ohne Zweifel aus der heute noch gebräuchlichen Höflichkeitsform, wie „how is your good-lady, was macht Ihre liebe Frau“? hervorgegangen.

11 Cornwall, das Bergland von Cornwall u. Devon (Cornish Highlands) zieht sich vom Cap Landsend u. Lizard bis zum 14° östl. Lge u. bildete einst mit Sommerset u. Westwales das brit. Königr. Damnonia.

12 I have left, näml. at home = I have one.

13 the stranger he made reply, über he vergl. S. 75, Anm. 2; über made reply S. 80, Anm. 1.

„But that my draught should be the better for that,¹
I pray you answer me why.“

9. „St. Keyne,“ quoth the Cornishman,² „many a time
Drank of this crystal well,
And before the Angel summoned³ her,
She laid on the water a spell:⁴

10. If the husband of this gifted⁵ well
Shall drink⁶ before his wife,
A happy man henceforth is he,
For he shall be master⁷ for life. —

11. But if the wife should drink of it first,
God help the husband then!“
The stranger stoop'd⁸ to the Well of St. Keyne,
And drank of the water again.

12. „You drank of the well, I warrant,⁹ betimes?“
He to the Cornishman said;
But the Cornishman smil'd as the stranger spake,¹⁰
And sheepishly¹¹ shook his head.

1 the better for that, darum, deshalb besser, glücklicher sein sollte: for vor that in causaler Bedeutung, fr. pour cela.

2 Cornishman, der Mann, Bewohner von Cornwall, siehe S. 122, Anm. 11.

3 Angel (of death) summoned her, sie abrief; to summon, altfr. semoner, prov. semonze u. semondre, lat. submonere, vorladen.

4 laid a spell, legte einen Zauber darauf, sprach einen Zauber darüber; to spell, buchstabiren, erzählen, subst. Erzählung, Sang, Zauber = spruch, Zauber; agf. spell u. speljon.

5 gifted well. die mit geheimer Kraft (durch d. Zauber) begabte Quelle.

6 shall drink für will, siehe S. 44, Anm. 5.

7 master, Meister, Herr, Gebieter, altengl. maister, zunächst aus dem Romaniſchen; agf. mäster, ahd. meistar, vom lat. magister.

8 the stranger stooped and drank, als Wirkung der eben vernommenen Mittheilung schalkhaft eingefügt; er will lieber zweimal davon trinken, um seiner Sache sicher zu sein.

9 I warrant, ich gewährleiste, ich bin gut dafür (darf es als verbürgt annehmen); warant aus dem German. altfranz. werand, warend, bürgend.

10 spake, altes praet. von speak.

11 sheepishly, schafmäßig, dumm verlegen, v. sheep, sheepish.

13. „I hasten'd as soon as the wedding was done,¹
 And left my wife in the porch;²
 But i' faith,³ she had been wiser than me,⁴
 For she took a bottle to church.“

Rob. Southey. 1774—1843.

83. THE CONTEST BETWEEN EYES AND NOSE.

1. Between Nose and Eyes a strange contest⁵ arose,
 The spectacles set them unhappily wrong;⁶
 The point in dispute⁷ was, as all the world knows,
 To which the said⁸ spectacles ought to belong.
2. So the Tongue was the lawyer,⁹ and argued the cause
 With a great deal of skill, and a wig full¹⁰ of learning;
 While chief-baron¹¹ Ear sat to balance the laws,¹²
 So famed for his talent in nicely discerning.¹³

1 was done, die Trauung geschehen war, vorüber war.

2 porch, Gang, Halle, fr. le porche, v. lat. porticus.

3 i'faith, für in faith, mein Treu', in Wahrheit, volksthümlich, sowie auch

4 than me, volksthüml. statt than I.

5 contest, der Streit (vor Gericht), Wortwechsel, v. lat. contestor.

6 set them wrong, brachte sie in falsche Lage, Stellung (zu einander), machte sie irre, uneinig; ähnl. to set right, berichtigen.

7 the point in dispute, der streitige Punkt, der Hauptpunkt in der Sache.

8 the said spectacles (pl.), besagte Brille; damit beginnt merkwürdiger als in „point of dispute“ die im Gedichte durchgeführte Nachahmung der Gerichtssprache.

9 lawyer (v. law, Gesetz), der Rechtsgelehrte, Advokat, Sachwalter, Anwalt, allgemeiner Ausdruck für attorneys, counselors, solicitors, barristers, sergeants u. advocates.

10 with a wig full of learning, mit einer Perücke voll Gelehrsamkeit, bezieht sich auf die in England noch bestehende Sitte, daß die Richter u. richterlichen Beamten bei den Verhandlungen in Perücke u. talarartigem Oberkleid, wig and gown, erscheinen müssen.

11 chief-baron, der Präsident des (3. Reichs-)Gerichts; der Präj. des 1. Reichsgerichts heißt Lord Chief Justice of England u. der Präj. des 2. Ger. Chief Justice.

12 to balance the laws, die Gesetze abzuwägen, die Anwendung ihrer Bestimmungen (zwischen den Parteien) ausgleichen.

13 in nicely discerning, im feinen Unterscheiden (der Rechtsgründe); nice, fein, zart, fr. (veraltet) nice, albern, altfr. nisce, vom lat. nescius, mit seltsamer Begriffsentwicklung: unwissend, thöricht, einfach; auf Kleinigkeiten peinlich achtend (unser pedantisch!) genau, sorgfältig.

3. „In behalf¹ of the Nose, it will quickly appear,
And your Lordship,“ he said, „will undoubtedly find,
That the nose has had spectacles always in wear,²
Which amounts to possession time out of mind.“³
4. Then holding the spectacles up to the court —⁴
„Your Lordship⁵ observes they are made with a straddle,⁶
As wide as the ridge of the nose is; in short,
Designed to sit close to it, just like a saddle.
5. Again,⁷ would your Lordship a moment suppose
(’tis a case that has happened,⁸ and may be again),
That the visage or countenance⁹ had not a Nose,
Pray who would, or who could, wear spectacles then?
6. On the whole it appears, and my argument¹⁰ shows,
With a reasoning¹¹ the court will never condemn,
That the spectacles plainly were made for the Nose,
And the Nose was as plainly intended for them.“

1 in behalf of the nose, für die Nase, an Stelle, auf Seiten der Nase; behalf agj. healf, half, Hälfte, Seite.

2 had in wear, trug, wie to have in use, gebrauchen, to be in use, gebraucht werden.

3 possession time out of mind, elliptisch für possession from, dating from time out of mind, aus undenklicher Zeit, einer Zeit außer (Menschen-)Gedenken; ähnlich from time immemorial. Die Auslassung des Artikels in elliptischen Satzgliedern ist gewöhnlich: heels over head, heels foremost, sword in hand etc.

4 the court, der Gerichtshof.

5 lordship, der Oberrichter hat diesen Titel kraft seines Amtes.

6 a straddle, ist hier subst. = Ausbiegung, Spreizung, v. Verb to straddle, vom agj. stridan, strâd, lat. ire, engl. stride.

7 again, dagegen anderseits (agj. ongegn, ongên, âgên, gegen).

8 ’tis a case that has happened etc. humoristische Anspielung auf die bei den engl. Gerichten übliche Entscheidung nach Präzedenzfällen.

9 countenance, Ansehen, Gesicht; fr. contenance (v. contenir) lat. continentia (v. continere): die allgemeine Haltung und Erscheinung wird auf das am meisten charakteristische Gesicht eingeschränkt.

10 argument, l. W. Beweisführung.

11 reasoning, Schlußfolgerung; was ist nach reasoning zu ergänzen?

7. Then shifting his side,¹ as a lawyer knows how,²
 He pleaded again in behalf of the Eyes;
 But what were his arguments few people know,
 For the Court did not think they were equally wise.
8. So his Lordship decreed, with a grave solemn tone,³
 Decisive and clear, without one⁴ if or but,
 That — „Whenever the Nose put his spectacles on,
 By day-light or candle-light — Eyes⁵ should be shut.“

W. Cowper. 1731—1800.

84. THE SEVEN AGES.

All the world's a stage,⁶

1. And all the men and women merely⁷ players:⁸
 They have their exits⁹ and their entrances;
 And one man, in his time, plays many parts;¹⁰
 His acts¹¹ being — Seven Ages.¹² At first, the Infant,
 5. Mewling¹³ and puking¹⁴ in the nurse's arms.

-
- 1 then shifting his side, dann seine Seite, Partie wechselnd; to schift, agj. scyftan, theilen, wenden, treiben (schieben?).
- 2 as a lawyer knows how, näml. to do; Anspielung auf die sophistische Gewandtheit des lawyer, vermöge deren er eben so leicht für als wider eine Sache zu plädiren weiß.
- 3 with a grave solemn tone, wie es bei einem so wichtigen Akt zu geschehen pflegt.
- 4 without one if or but, Erweiterung des decisive and clear, ohne irgend eine Bedingung oder einen Vorbehalt.
- 5 Eyes statt the Eyes, personifizirt; ebenso Nose, daher his spectacles.
- 6 All the world's (is) a stage, die ganze Welt ist ein Theater; nach des Petronius Denkspruch: Totus mundus histrionem agit, die ganze Welt macht den Schauspieler.
- 7 merely siehe S. 57, Anm. 6.
- 8 player, einer der etwas spielt, Schauspieler, sonst actor.
- 9 exit, Abgang, eigentl. er geht ab, lat. 3. Pers. v. exeo, als Bühnenweisung für den Schauspieler.
- 10 parts, Rollen.
- 11 his acts, seine Akte, die Aufzüge seines Schauspiels, d. i. seines Lebens.
- 12 ages, Altersstufen, Perioden seines Lebens.
- 13 to mewl, lautnachahmendes Wort, fr. miauler, nhd. miauen, wie eine Katze, auch wie ein kleines Kind schreien.
- 14 to puke (lat. spuo?) brechen, auswerfen; vom Säugling: schütten, ausschütten.

- Then,¹ the whining² School-boy, with his satchel³
 And shining⁴ morning face; creeping, like snail,⁵
 Unwillingly to school. And then, the Lover,
 Sighing like furnace, with a woful ballad⁶
 10. Made to⁷ his mistress' eyebrow. Then, a Soldier,
 Full of strange oaths,⁸ and bearded like the pard;⁹
 Jealous in honour, sudden¹⁰ and quick in quarrel;
 Seeking the bubble,¹¹ reputation,
 Even in the cannon's mouth. And then, the Justice,
 15. In fair round belly with good capon lined,¹²
 With eyes severe and beard of formal cut,¹³
 Full of wise saws¹⁴ and modern instances;¹⁵ —

-
- 1 then, in der zweiten Lebensperiode.
 2 to whine, ags. cvânjan, deutsch weinen, winseln.
 3 satchel, Verfleinerung von Sack, fr. sachet, Säckchen, Bücher = Beutel, Schulack.
 4 shining morning face, mit jugendlich frischem Gesichtchen.
 5 like snail, ohne Art., sprichwörtlich kurz = like a snail, wie auch im zweitnächsten Verse like furnace, wie ein Schmelzofen.
 6 a woful ballad, eine traurige, kummervolle Ballade: über ballad siehe S. 24, Anm. 3.
 7 made to his mistress' eyebrow, gemacht für, auf seiner Herrin, Geliebten Augenbraue; to drückt hier den Zweck, die Bestimmung der Handlung aus = for; „zum Lob, zum Preise derselben“.
 8 full of strange oaths, voll seltsamer Verheißungen, Bethenerungen, Flüche, womit eine Gewohnheit des rauhen Kriegers bezeichnet wird.
 9 pard u. pardale, lat. pardus, der Parde, Panther = jedes gefleckte Raubthier.
 10 sudden, rasch aufbrausend, jähzornig, vergl. slow to wrath, S. 52, Anm. 3.
 11 bubble, Blase, leerer Schein, dän. boble, lautnachahmend, wie babble (babbeln) blatter (blöfen) u.
 12 with good capon lined, mit gutem Kapaun gefüttert; lined vom innern Besatz, Futter an Kleidungsstücken, wird im Engl. nur im Sinne von „besetzt“ aufgefaßt, während im Deutschen der Ausdruck „gefüttert“ doppelstinnig ist, also bezeichnender als im Engl. — Das Bild deutet auf die behagliche Lebensstellung des engl. Richterstandes.
 13 beard of formal cut, Bart von regelrechtem Schnitt, als Gegensatz zum wildaussehenden, langen u. buschigen Soldatenbart.
 14 full of wise saws, voll weiser Sprüche berühmter Rechtsgelehrter aus früheren Zeiten; saw, Ausspruch, Sage, altengl. sawe, ags. sagn, Zeitw. sagjan.
 15 modern instances, neuer Beispiele, B., die jüngst sich ergeben (von Präzedenzfällen, siehe oben); modern, sonst häufig „abgedroschen“ bei Shakspear, will hier weniger passen.

- And so he plays his part. The sixth age shifts¹
 Into the lean and slippered Pantaloon,²
 20. With spectacles on nose and pouch on side;
 His youthful hose, well saved, a world³ too wide
 For his shrunk shank; and his big, manly voice,
 Turning again to childish treble,⁴ pipes
 And whistles in the sound. Last scene of all,
 25. That ends this strange, eventful history,
 Is — second childishness⁵ and mere oblivion;
 Sans⁶ teeth, sans eyes, sans taste, — sans every thing!

W. Shakespeare. 1564—1616.
 (As You Like It. A. II, Sc. 7).

-
- 1 shifts into the lean and slippered Pantaloon, verändert, kleidet sich in die Figur des Pantalons, des hageren Alten in Pantoffeln und Beutel an der Seite.
 2 Pantaloon, ital. Pantalone, die stehende Figur eines Alten auf dem ital. Theater, der mit Pantoffeln und einer Brille auf der Nase dargestellt ward.
 3 a world too wide, eine Welt zu weit, viel zu weit, übertreibend wie „himmelweit entfernt“.
 4 childish treble, in kindische Oberstimme, kindische Fistel.
 5 second childishness and mere oblivion, zweites Kindischsein und reine Vergeßlichkeit.
 6 sans, altfr. sans, sanz = without, ohne, häufig bei Shakspeare, manchmal als affectirt bei ihm angewendet.



5. Abtheilung.

Kurze Biographieen der in dieser Auswahl vertretenen Dichter, in chronologischer Ordnung.

1. I. William Shakespeare.

Wm. Shakespeare, the prince of poets, was born in 1564, probably on the 23rd of April, and in the town of Stratford-on-Avon in Warwickshire, there being no certainty about these as well as several other facts in his life. The old house there, in which he is said to have been born, was unquestionably the property of his father John Shakespeare, who was living at Stratford in 1658. He held some land in the neighbourhood of Stratford, but his chief occupation seems to have been dealing in wool. At any rate, whatever may have been his calling, he ranked high enough among his burgesses of Stratford to sit on the bench as High Bailiff or Mayor of the town. — His mother, Mary Arden, seems to have belonged to an old county family, and to have possessed what was then a considerable fortune.

The beautiful woodland scenery amid which the boy grew to early manhood, made a deep impression on his soul. The beds of violets and banks of wild thyme, whose fragrance seems to mingle with the music of the lines that point their beauty, blossomed richly by the Avon; the leafy glades and arching boughs, as pictured in some of the poet's finest plays, were sketched from the Warwickshire valley.

There was a free grammar school at Stratford. We have no record that Wm. Shakespeare went to that school; why should we doubt that he was educated there? it was the natural place of his education, where he probably got all the regular instruction he ever had. — We have no trace, how Wm. Shakespeare was employed in the interval between his schooldays and manhood. Some hold that he was an attorney's clerk, others that he helped his father, and that he acted as a teacher. All these stories may, to a certain extent, be true; he may have assisted his father, have taught an occasional class for his former master, and have driven the quill over many yards of yellow parchment — the

1. certainty is that he was treasuring up that store of knowledge, and cultivating that range of genius which made him what he became.

5. The traditions of the poet's rather wild and riotous life in early youth are supported by the fact of his early marriage (in 1582), when he was but eighteen years old, with Anne Hathaway, a yeoman's daughter of Shottery, a village within a mile of Stratford.

10. Soon after this marriage Wm. Shakespeare became connected with the Blackfriars' Theatre, in London.

Three Warwickshire men, one a native of Stratford, then held a prominent place among the metropolitan players, and this, no doubt, coupled with his poetical taste, led him to the theatre.

15. Shakespeare went up to London in 1586 or 1587; and then began that wonderful theatrical life of six and twenty years, whose great creations form the chief glory of the english dramatic literature.

20. In the year 1589 he held a share in the Blackfriars' Theatre, having previously, by his acting, by the adaptation of old plays, and the production of new ones, proved himself worthy to be a partner in the concern. He became also a part-owner of the Globe-Theatre, and at one time drew from all sources a yearly income equivalent to L. 1500 of the present money. Thus acting, writing and managing he lived among the fine London folks, honoured with the special notice of his Queen, and associating every day with the noblest and wittiest Englishmen of that brilliant time, but never breaking the link which bound him to the sweet banks of the Avon. Every year he ran down to Stratford, where his family continued to reside; and there he bought a house and land for the rest of his waning life.

We know nothing of the date of the production of his first play; indeed very few dates can be assigned to any of his plays, except by inducing from facts which determine dates previous to which they had been produced.

35. Thus Henry VI., Richard II. and III. are held to be among his first, being played and printed respectively between the year 1592 and 1595 — *Pericles*, *The Tempest*, *The Winter Tale* and *Henry VIII.*, first acted between 1609 and 1613, to be the last. The number of Shakespeare's plays, as agreed upon by the critics, is thirty seven, which are classed as Tragedies, Comedies and Histories.

40. The great Tragedies are five — *Macbeth*, *King Lear*, *Romeo and Juliet*, *Hamlet* and *Othello*. — *The Midsummer Night's Dream*, *As you Like It*, and the *Merchant of Venice*, are perhaps the finest Comedies; while *Richard III.*, *Coriolanus* and *Julius Caesar*, stand prominently out among the noble series of Histories. The student who knows these eleven plays, knows Shakespeare in his finest vein.

Besides his plays, Shakespeare gave the world various poems:

1. *Venus and Adonis, Lucrece, The Passionate Pilgrim, A Lover's Complaint*, and one hundred and fifty four *Sonnets*.

In his later tragedies *Lear, Hamlet, Othello, Macbeth* and the *Tempest* all his wonderful faculties and acquirements are found combined: his wit, pathos, passion, and sublimity, his profound knowledge and observation of mankind, mellowed by refined humanity and benevolence, his imagination — richer from skilful culture and added stores of information — his unrivalled language (like „light from heaven“), his imagery and versification.

5. The grand, surpassing quality of Shakespeare's genius was its creative power. Milton in his beautiful poem *An Epitaph on Shakespeare* (No. 67) has given an emphatic and weighty expression of his veneration for the mighty genius of Shakespeare, and Coleridge¹ who saw, perhaps, deeper into the unfathomed depth of the poet's spirit than any other man of more recent times has done, calls him the thousand souled Shakespeare, and speaks of his oceanic mind!

10. In the year 1612 the poet finally retired from London life. He was then only forty-eight, and might hope for a full score of years in which to enjoy his rural abode. But four years more brought his great life to an untimely close. He died on the 23rd of April 1616, and was buried in the parish church of Stratford.

2. John Milton.

25. John Milton, one of the greatest poets, and the very greatest of all poets who have consecrated their genius to the service of Christianity, was born in London on the 9th of December 1608. His father, a man of good family in Oxfordshire, had been educated at the University and disinherited for embracing protestantism; on which he became a scrivener — one who draws legal contracts, and places money at interest — and acquired a competent fortune.

30. Milton's education was begun under a private tutor of puritanical opinions, and continued from his twelfth year at St. Paul's School. He had himself related that his love of letters was deeply rooted, before he was twelve years old, and was sedulously indulged in spite of headaches and weak eyes: he had studied languages, both ancient and modern, delighted especially in poetical reading, and cultivated the musical taste which he inherited from his father.

35. In 1624, when he was little above sixteen, he was admitted as a minor pensioner² at Christ's College, Cambridge. Here he

1 Samuel Taylor Coleridge, siehe Hartley Cleridge No. 28.

2 Pensioners sind die dritte Klasse der Studirenden in Cambridge, die größte Masse von Leuten aus dem Mittelstande. Nach der alten, noch geltenden Kasteneintheilung giebt es vier Klassen von Studirenden: 1. Noblemen, 2. Gentlemen Commonars oder Fellow-Commoners, 3. Pensioners oder Commoners und 4. Servitors oder Sizars.

1. composed several of those elegies, and other poems, which have gained for him the reputation of being one of the best among modern writers of latin verse.

5. But there is evidence yet more brilliant of the poetic ripeness of his youth. The *Ode on the Morning of Christ's Nativity*, one of the noblest of all his works, and perhaps the finest lyric in English language, was composed in the „winter wild“ of 1629, when the poet was twenty one years old.

10. Having completed his course, and taken his degree of M. A. (master of arts),¹ he left Cambridge in 1632, to spend five calm delightful years in his father's country house at Horton in Buckinghamshire,² where the latter had retired from business. This period of his life was not only very important in the development of his mind, but also very fertile in the fruits of his genius. The lovely pictures of Edenlife, which we find in the fourth and some succeeding books of *Paradise Lost* — sunny days and innocent enjoyments, shadowy rose-bowers, gentle labours amid vine and orchard, delicate fruit repasts, and sweet scenes of rosy morning and silver moonlight — were drawn from early memories of Horton glades and gardens, idealized by the bright sunlight of poetic fancy.
- 15.
- 20.

25. Deep studies, among others that of Italian poetry, quiet country walks and poetic composition, filled up the softly flowing days of the poet's rural life. Five poems: *L'Allegro*, *Il Penseroso*, *Arcades*, *Comus* and *Lycidas* were written at Horton.

30. His mother's death in 1637 broke the sweet charm that had bound him to Horton. In the following year the poet left the paternal roof and travelled for fifteen months in France and Italy, residing for a time in some of the principal cities. At Paris he met Hugo Crotius, the great Dutchman; at Florence he visited the blind old Galileo, who then lay in the prison of the Inquisition for daring to speak what he believed about the stars; at Rome he was welcomed with remarkable attention in the first circles of society; at Naples (beyond which he did not go) he was guided through the city by the Marquis of Villa, the friend and biographer of Tasso.
- 35.

40. The influence which Italian scenery, sculpture, and music had in kindling the imagination of the grave English Puritan, and storing his memory with a wealth of classic thoughts, that gave shape and colour to the ideas he had drawn from books among the woods of Horton, formed a most important element in the education of the poet for his great work. — After visiting also Venice and Genoa, among other places, he returned by way of France to England.

45. The toils of a teacher's life and the composition of many prose works filled up the chief part of those ten years which elapsed

1 Daß frühere Magister Artium, der zweite akademische Grad, höher als der des Bachelor of Arts.

2 Zwischen Middlesex und Oxfordshire.

1. between Milton's return from abroad and his appointment as Foreign Secretary (1639—1649). The Civil war had just commenced, the Commonwealth was soon to follow; Milton's views in political questions passed rapidly into republicanism. His pen was almost
5. wholly taken up with his bitter attacks upon Episcopacy, in polemical writings like that on *Reformation in England* and others. In 1643 Milton, then a man of thirty five, brought home his first bride, Mary Powell, the daughter of an Oxfordshire gentleman of the party of the cavaliers. It was a hasty marriage which,
10. for the first two years at least, proved far from being a happy one. His wife left him after a few weeks, and the fruit of this matrimonial misery were his treatises on Divorce. — After a two year's estrangement between Milton and his wife a reconciliation took place, and so completely was the breach healed, that the
15. kindhearted husband's door was opened to the ruined family, driven from their estate by the fortunes of the Civil War; and in Milton's house Richard Powel soon died.

20. In 1644 he published the grandest of his most eloquent works of Old English prose, an appeal, against all parties, in behalf of the freedom of the press. It was entitled „*Areopagitica*: a speech for the Liberty of Unlicensed Printing: to the Parliament of England.“

25. About this time Milton's eyes began to fail. His left eye was almost blind in 1644, or very soon after: Instead of sparing himself, he passed from ecclesiastical to political questions. In February 1649, a few weeks after the death of Charles I., he published a treatise, defending that terrible deed, and entitled „*The Tenure of Kings and Magistrates*.“ It excited such admiring attention, that the office of foreign or latin secretary with
30. an income of about L. 300 was offered to the poet: His direct duties were not heavy, consisting merely in conducting the foreign correspondence of the Council in Latin which was the language of diplomacy; but his pen was also required to do higher work than in the writing of state papers. He wrote his *Eikonoklastes*
35. (Image Breaker) in reply to the *Eikon Basilike* (Royal Image), a pamphlet pretending to have been written by the suffering king, and his *Defences for the People of England*.

40. About 1653 two heavy afflictions fell upon the poor man. He now became totally blind, and lost his wife, Mary, who since their reconciliation had kept his house prudently and well. — A blind, widowed man with three little girls under eight years to look after, and a heavy load of public penwork to do presents a sorrowful spectacle. So his daughters grew up wild and undisciplined, to cost their father many a heart-ache in his declining days; for
45. his second wife, married two or three years later, died after fifteen months, and a third marriage, contracted eleven years later (in 1664), came too late to have an effect upon the formation of the character of those girls.

50. The last state paper written by Milton bears the date of May 15th 1659. The restoration of 1660 consigned Milton, for the last

1. fourteen years of his life to an obscurity which, wearing no terrors for his firm soul, gave him full leisure to execute the mighty poetical task he had undertaken. At first he thought it necessary to conceal himself; but though the most offensive of
5. his books were burned by the hangman, he was included in the act of indemnity. In 1665, being in his fifty-seventh year, he completed his *Paradise Lost*; and it was published in 1667. In 1671 appeared the *Paradise Regained*.

Some other works of minor importance, composed during this

10. period, we forbear mentioning. Milton was chiefly served in his studies and in composition by Elwood, the Quaker, by other young men, who were attracted by his genius, and by boys whom he hired. —

15. He died with scarcely a pang on Sunday the 8th of November in 1675, and was buried beside his father, in the church of St. Giles in Cripplegate, London.

3. Isaac Watts.

20. Isaac Watts was a native of Southampton, where he was born in 1674. He was at first minister of an Independent Congregation, but his weak health prevented him from retaining this position. So he resigned it, and devoted the remainder of his long life (above thirty years) to literary occupations. — He wrote his beautifully simple *Hymns*, which have made his name familiar to childhood, but also his works in prose, „*On Logic* and *On the*
25. *Improvement of the Mind*“ are written with clearness and force. He died in 1748.

4. John Gay.

30. John Gay was born near Great Torrington in Devonshire in the year 1688. Both parents dying, when the poet was about six years of age, he was apprenticed to a silkmercer in the Strand, London. But his wishes soared higher, and at length he obtained his discharge from his master. Having at the age of twenty (in 1708) published a poem entitled *Wine*, and in 1713 his *Rural Sports*, which he dedicated to Pope, he obtained the appointment
35. of Secretary to the Duchess of Monmouth. In this position he found more leisure for writing, and rapidly brought out several poems and dramatic pieces, as the *Shepherd's Week*, a series of comic pastorals, written to throw ridicule on those that were then fashionable, a play *What d'ye call it, Trivia or the Art of*
40. *Walking the Streets of London* and others. Craving for public employment the poet quitted his situation in the Monmouth family, and for about two months held the position of Secretary to the embassy at Hanover. But he was not fitted for business. Stimulated by his friends Pope,¹ Arbuthnot
45. and Swift he wrote some dramatic pieces, of which the *Beggars'*

1 Siehe L. No. 5 u. S. 136. Anm. 2 u. 4.

1. *Opera* was received with unbounded applause. On this piece, which supplanted the Italian opera, his ballads and his artless, pleasant fables, written in the same year, rests chiefly Gay's fame and popularity.
5. About this time he was received into the house of his kind patrons, the Duke and Duchess of Queensberry, with whom he spent the remainder of his life. He died of fever in 1732, aged 44 years, and was buried at Westminster. To judge from the impression Gay's death made upon Pope and Swift, the friendship
10. of these eminent men must have been sincere and tender like that of the great german poets Schiller and Goethe. — Pope characterized Gay as
 Of manners gentle, of affections mild,
 In wit, a man, simplicity, a child.

15. 5. Alexander Pope.

Alexander Pope was born in 1688 in London. His father was a linen-draper in Lombard Street, in easy circumstances, and having spent his youth at Lisbon, had embraced the Roman Catholic faith, which his son, in an easy way, retained, as it was taught

20. to him.
 Pope was a very sickly child, and hardly less in manhood: he never grew to be taller than about four feet; and his deformity and weekness of limbs were so great that, for many years before his death, he could not dress or undress himself. — His
25. education, ill begun at home, was continued with little more success at school, where till the age of twelve, he learned hardly more than to admire a clumsy translation of the Iliad, and a polished version of Ovid. The remainder of his youth was spent at Benfield in Windsor Forest, where his father, having retired
30. from business, had purchased a house and a few acres of land. Here the young poet was left to educate himself, his only studies beyoud English literature being some Greek, Latin or French. But the sickly boy devoured books eagerly, acquired much literary knowledge and wrote verses which his father encouraged
35. and corrected. His *Ode to Solitude* dates from his twelfth year. Admiration of Dryden¹ was the grand passion of his boyhood, and Pope's versification was moulded after Dryden's lines. — The productions, by which he first introduced himself to the public, were *The Pastorals*, printed in 1609, when the writer was in his
40. twenty first year. They were received with great applause. But the poet soared yet to higher fame, when in 1711 his celebrated *Essay on Criticism*, begun two years earlier, issued from the press. This performance, wonderful for a youth of twenty-one, contains many fine passages. The much admired lines, illustrating the

¹ Dryden, a celebrated English poet, 1631 to 1700.

1. agreement of sound with sense, afford a striking specimen of the ease with which Pope wields his native speech. — In the same year the original two cantos of the *Rape of the Lock* were written, which poem republished in its present shape in 1713 presents the
5. most brilliant mock-heroic style to be found in English verse. In the interval between these two versions of *The Rape* appeared an *Elegy on an unfortunate Lady*, a sacred poem, *The Messiah*, *The Temple of Fame*, *The Ode on Cecilia's Day* and *Windsor Forest*.
10. At twenty four Pope undertook his most extensive, most profitable, yet assuredly not his greatest work. „It is a pretty poem, Mr. Pope; but you must not call it Homer“, was the terse and true remark of the great scholar Bently upon the volume sent him by the poet. Begun in 1712 and finished in 1725, written
15. at the rate of fifty lines a day, the *Iliad* and *Odyssey* together, brought the poet a handsome fortune, above L. 8000, which amounts to Mark 160,000! With the money thus obtained Pope bought a villa at Twickenham,¹ standing on five acres of land. The hours which were not given to his desk, were spent in laying
20. out his flower-beds and adorning his famous grotto. Here by the gentle Thames, his later years were spent; here Swift,² Bolingbroke,³ Gay, Arbuthnot⁴ and a host of the most brilliant men of the day paid him frequent visits. Here his old parents found a comfortable home in their declining days. — The publication
25. of his *Miscellanies* (1727—8), partly written by Swift and others, brought round the heads of the offending authors an angry swarm of small writers of the day, and Pope was now hotly engaged in those squabbles with them, which embittered all the rest of his life. The poet himself took the crowning step of his revenge,
30. in 1728, by issuing his tremendous satire *The Dunciad*. This epic of Dunces (hence its name) celebrates the accession of a king — at first Theobald, the editor of Shakespeare, but in a later edition the dramatist Cibber to the vacant throne of Dulness, and describes the sports of authors, booksellers and critics before the newly
35. crowned monarch. — The poems of the latter period of his life embrace besides some minor pieces the *Essay on Man*, written under the influence of Bolingbroke, his graceful and flowing imitations of Horace, the *Universal Prayer* and *Selections* from his

1 Town on the banks of the Thames near Richmond, south-westward from London.

2 Jonathan Swift 1667—1745, author of *Gulliver's Travels*, *Tale of a Tub* etc.

3 Henry St. John, Viscount Bolingbroke 1678—1751, Secretary of State in the reign of Queen Anne, living afterwards for some time as an exile in France, where he wrote *Reflections on Exile*, *Letters on the Study of History* etc.

4 John Arbuthnot, 1667—1712, noted in London as a physician, a writer and a wit; was physician in ordinary to Queen Anne (1702—1714).

1. *Correspondence*, containing letters, many of which are very elegant, but very artificial pieces of prose writing. — He was to the last engaged in his war with the Dunces, for he contributed to Arbuthnot's wonderfully witty *Memoirs of Martinus Scriblerus*, which appeared in 1741. — His frail body which had held out longer than might have been expected, was quite unable to support him into old age. He died in May 1744, some days after having completed his fifty sixth year.

6. James Thomson.

10. James Thomson, the author of *The Seasons* was born in 1700, at Edam in Roxburghshire,¹ of which his father was then the Parishminister. To the images of agricultural life, with which this beautiful district furnished his childhood, were afterwards added scenes of another cast, when his father removed to the parish
15. of Southdean, in the same county, a primitive and retired district situated among the lower slopes of the Cheviots. Here the young poet spent his boyish years (Compare Life of Walter Scott). — In his eighteenth year Thomson was sent to Edinburgh College, where after some time he entered upon the study of divinity;
20. but a paraphrase of one of the psalms having been given by the professor of divinity, to the class, Thomson's exercise was in so poetical and figurative a style as to astonish all who heard it. — This incident made him resolve to quit divinity for poetry, and, after some time, he went to London, poor and friendless, to
25. try his fortune, with the manuscript of his poem of *Winter* in his pocket. Being without money to buy a new pair of shoes, the author of *Winter* congratulated himself when a bookseller, to whom he was recommended by David Mallet, a poet of minor reputation, gave him three guineas for his poem. It was published
30. in 1726, and became rapidly popular, when one or two literary men had called attention to it. His *Summer* appeared in 1727, *Spring* in 1728 and *Autumn* in 1730.

35. After the publication of these four poems, now printed together under the common title *The Seasons*, Thomson travelled on the continent with the son of the Lord Chancellor Talbot, and on his return he published a poem on *Liberty*, and to earn the means of subsistence, wrote for the stage two tragedies, which proved failures. But the Prince of Wales granted him a yearly pension of L. 100, and he was, besides, made Surveyor-General of the Lee-
40. ward Islands,² — from which office after paying a man to do the work, he drew about L. 300 a year.

¹ Roxburgh oder Teviotdale, Grafschaft in Südschottland, das romantische Grenzland (Border), die Landschaft der Römerburgen, der Abtei- und Schloßruinen.

² Die Westgruppe der Societäts- oder Gesellschafts-Inseln, „die Inseln unter dem Winde“, während die östliche Abtheilung „Windward Islands, Inseln über dem Winde“ heißen.

1. So the poet found at last a snug haven in which to spend his few remaining days. A pretty cottage at Richmond was the last home of Thomson. There, lounging in his garden or in his easy chair, he brought to a close his greatest poem, the *Castle of Indolence*, upon which he had been laboring for years. This is the noblest effort of his genius. „To it,“ says Campbell, „he brought not only the full nature, but the perfect art of a poet.“ The materials of that exquisite poem are derived originally from Tasso; but he was more immediately indebted for them to the Fairie Queen.¹
5. Indeed, of all the imitations of Spenser, it is the most spirited and beautiful, both for its moral, poetical and descriptive power. He did not long survive its publication. A violent cold, through inattention, terminated in a fever, and carried him off in August 1748.
10. 15.

7. Oliver Goldsmith.

- Oliver Goldsmith was born at the little village of Pallas or Pallasmore, in the county of Longford, Ireland, in 1728. His father, Charles Goldsmith, was a Protestant clergyman with a family of nine children, whom he sustained by renting and cultivating some land, his professional income at the time of our poet's birth amounting only to L. 40 a year. Two years after, however, this good parson was rewarded for his virtues and his toils with the living of Kilkenny² West, worth nearly L. 200 a year, and the family removed to a commodious house at Lissoy in the County of Westmeath, where little Oliver grew up and found the materials for his *Deserted Village*. After a good country education for which his good uncle Contarini chiefly paid the expenses, he obtained, what was called a sizarship,³ i. e. a free place at Trinity College, Dublin. — But at College the poet was thoughtless and irregular and after his father's death in 1747 always in want from too great a benevolence, which was almost a mental disease with him. — He was disliked by his tutor and even illtreated by him, run away from College, but was brought back again, and having finally obtained a very low degree of B. A.,⁴ went home to his mother's cottage for two years.
20. 25. 30. 35.

1 Die Feenkönigin, das Hauptwerk Edmund Spencers, 1553—1599.

2 Im Südwesten der Südprovinz Leinster, während Westmeath im Nordwesten derselben liegt.

3 The sizar of those days, marked by a coarse, black, sleeveless gown and a red cap, had to do much servile work — sweeping the courts, carrying the dishes up from the College kitchen and waiting upon the fellows, as they dined. Vergl. Note zu John Milton S. 13, Anm. 2.

4 Vergl. S. 132, Anm. 1.

1. We cannot trace minutely his attempts to be a tutor, a clergyman, a lawyer, a physician. The same kind relative, mentioned above, enabled him to become a student of medicine in Edinburgh, where he spent two years (from 1752 till 1754), afterwards passing
5. a year at Leyden. He next took a pedestrian tour of twelve months on the continent, travelling through Flanders, France, Germany, Switzerland and Italy — very often trudging all day on foot and at night playing merry tunes on his flute before a peasant's cottage in the hope of a supper and a bed; in Italy
10. winning a shelter, a little money, and a plate of macaroni by disputing in the Universities. — All his experiences made on this journey as well as those in his quality of an usher at Dr. Milner's school in London he has described with much grace and humor in his famous novel.
15. In 1756 Goldsmith came to London. Having in vain attempted medical practice, authorship became perforce his only means of livelihood. He wrote for the monthly and Critical Review and other periodicals, and compiled his well-written *Histories of Greece and Rome*, and his *History of the Earth and animated Nature*.
20. It was in the intervals of such toils that he produced those original works, which made him, both in prose and verse, one of the Classics of English Literature. In 1761 he wrote, while in confinement for debt, his inimitable *Vicar of Wakefield*; and soon afterwards appeared *The Citizen of the World*. *The Traveller*,
25. which had been partly written abroad, and the beautiful ballad of *The Hermit*, were published in 1765. The former of these poems gave him great and deserved fame as a descriptive poet, which was increased in 1769 by the publication of *The Deserted Village*. He became yet more popular as a play writer. His comedy
30. of the *Good-Natured Man* was highly esteemed by Johnson and other Critics; and *She Stoops to Conquer*, appearing in 1773, was received with universal applause. The author survived his brilliant success but a short time, and profited very little by the wealth which was now accruing to him. — With hands yet full of un-
35. finished work, Goldsmith lay down to die. An old illness seized him, a fever set in, and after nine days' sickness he died on the 4th of April 1774. A monument was erected to his memory in Westminster Abbey, next the grave of Gay. —
40. The principle traits of his writings are naturalness combined with ease and grace in descriptions, pensive philosophic reflection intermixed with sarcasm, more amusing than hurtful, while his good nature, his kind and tender love for all his human brotherhood, a gay hopefulness, shine clear out from every page he wrote, surpassed perhaps only by the great piety he bore to the memory of his dead father.
45. „For“, says John Forster¹ in his life of Goldsmith beautifully,

¹ John Forster, born in 1812 at Newcastle, author of the *Life of Goldsmith*, the *Life of Charles Dickens*, and others.

1. „they who have loved, laughed, and wept with the Man in Black of *The Citizen of the World*, The Preacher of *The Deserted Village*, and Doctor Primrose in *The Vicar of Wakefield*, have given laughter, love and tears to the Reverend Charles Goldsmith“.

5. **8. William Cowper.**

- William Cowper, son of Doctor Cowper, chaplain to King George II, and at the same time rector of Great Berkhamstead in Hertfordshire,¹ was born in that place in 1731. He was only six years old, when his fond mother died whom he tenderly and affectionately remembered all his life. More than fifty years after that sad day he quite unexpectedly received a picture (by a cousin of his) the traits of which he recognized with delight and addressed in verses, and there are no more touching and beautiful lines in English poetry or prose than Cowper's *Verses to his Mother's Picture* (No. 64, S. 80).

- After having lost that kindest earthly friend, a pitiless storm began to beat upon the childish head. He was sent to a boarding school in Hertfordshire, where a senior pupil most brutally and cowardly rendered the timid child's life miserable for two years, crushing down his young spirit with cruel blows and bitter persecution, a circumstance to which most of all may be traced his morbid nervousness and melancholy in afterlife. — The law being his appointed profession, he entered an attorney's office at eighteen and having passed through his training, was called to the bar² in 1754. He took chambers in the Middle Temple,³ but never made the law his study, instead of which he wrote gay verses, and led an agreeable life for eleven years. — In 1763, after his father's death one of his powerful kinsmen appointed him to the office of clerk of the journals⁴ to the house of Lords, a desirable and lucrative appointment. Doubts of his competency however, and the fear of appearance in public assemblies, developed the tendency to insanity which lurked within him. He made several attempts to destroy himself and was consigned for eighteen months to a lunatic asylum at St. Albans;⁵ and I am sorry to say three times after this first attack such fits of madness returned, lasting twice for years. — On his release in 1765, subsisting on the remnant of his property, with assistance from relatives, he took

1 Hertfordshire, (spr. Hartf.) Grafschaft im Südwesten Englands, nördlich von Middlesex.

2 bar, Schranke im Gerichtssaal. Davon barristers, Juristen (in unserm Sinne), welche berechtigt sind, das Wort vor den höheren Gerichtshöfen zu führen; daher to be called to the bar, zu diesem Rechte zugelassen werden.

3 Eines der vier Inns of Court, Rechtscollegien, Advokateninnungen, wo die Studenten früher durch Vorlesungen und praktische Uebungen unterrichtet wurden; erstere, der theoretische Theil des Unterrichts, haben jetzt aufgehört.

4 Das Amt eines Sekretärs des Oberhauses.

5 Stadt in Hertfordshire, 3 Meilen westlich von der Stadt Hertford.

1. up his residence at Huntingdon,¹ where he became intimate with the family of Mr. Unwin, a clergyman. That gentleman dying two years afterwards, the widow and Cowper removed to Olney in Buckinghamshire.
5. Mrs. Unwin, anxious to engage his mind safely, urged him to prosecute verse-making. *The Progress of Error* was written; *Truth*, *Table Talk* and *Expostulation* followed it, and with some others were published in 1782, but met with little attention from the public, although recognized by Johnson² and Franklin³ as
10. the works of a true and eminent poet. — His fame, however, was decisively established by his next volume, which, appearing in 1785 contained the *Task*, his greatest work, the origin of which Cowper owed to Lady Austen, who having come to Olney, became intimate with the melancholy poet, and to cheer him up, had
15. told the story of John Gilpin, and playfully gave him the *sopha* as subject of a poem he should write in blank verse. Hence the name „The Task“, the publication of which was, indeed, an era in the history of English poetry. It was the point of transition from the eighteenth century to the nineteenth. Natural language
20. was substituted for artificial; themes of universal interest were handled instead of such as told only on a few cultivated minds; but more novel and original than anything else were those minute and faithful delineations of external scenery, to which no parallel had been seen since the *Seasons*.⁴
25. Accompanying the *Task* was the *Tirocinium*, a review of schools strongly recommending private tuition in preference to education at a public school. The sad experience of his own early schooldays was, without doubt, the root from which this poem sprang.
30. Cowper now spent six years on his translation of Homer, which appeared in 1791, and the last six years produced hardly any literary fruits except the *Castaway*, a poem descriptive of a sailor's death who had been washed overboard in the mid Atlantic. — The death of his kind, devoted friend, Mrs. Unwin
35. (1796) who by her gentle ministerings had cheered and solaced his melancholy life for fully thirty years, threw him into gloom, which was hardly ever again dispelled, and he died in 1800, at the age of sixty nine years.

9. Edmund Burke.

40. Edmund Burke, a celebrated orator, statesman, and philosopher, was born at Dublin in 1730. Having finished his studies at Trinity,

1 Stadt an der Ouse in der Grafschaft gleichen Namens, Cromwell's Vaterstadt.

2 Samuel Johnson 1709—1784, ausgezeichnete englischer Schriftsteller.

3 Benjamin Franklin 1706—1790.

4 The Seasons, Dichtung Thomsons, siehe Leben desselben No. 6, S. 137.

1. Dublin, he entered at the Middle Temple,¹ London, in 1747. But he never became a lawyer; his great genius soon found its fitting sphere in a statesman's life. One of his first productions leading to fame, was his well-known *Essay on the Sublime and Beautiful*.
5. Having entered Parliament as a member for Wendover in Buckinghamshire in 1765, he soon became renowned for his noble orations concerning the American War, but the crown of his glory as an orator was won by his grand speeches in the impeachment of Warren Hastings,² Governor-General of India, one of which lasted
10. four, and another nine days running. — His greatest work written in 1790 is entitled *Reflections on the Revolution in France*. Next to that as a specimen of Burke's powerful style stands *A letter to a noble Lord*. Other works of his last years were *Letters on a Regicide Peace* and *Observations on the Conduct of the Minority*.
15. In 1794 a heavy blow at last fell on his grey head and bowed it with sorrow to the grave. His gifted son Richard, the pride and hope of his advancing age, died of a rapid consumption, and now the world was all darkness to Edmund Burke. He died in 1797 and was buried in Beaconsfield³ church in the vicinity of which he
20. had an estate.

10. John Logan.

- John Logan was born in the county of Edinburgh in 1748. When a very young man he edited the poems of the deceased Michael Bruce, his college-friend, and involved himself in controversy by printing in the volume pieces which he claimed, probably with justice, as his own. The most valuable of these is the ode *To the Cuckoo* (No. 27, page 23) which is designed by D'Israeli as „magical stanza of picture, melody and sentiment.“ — From 1770 he was minister of the parish of South Leith,⁴ and much
25. admired for his singularly fine pulpit eloquence. In 1782 he published his poems, which soon became extremely popular, and in the next year a tragedy called *Runimede*, founded on the signing of Magna Charta. The consequence of this publication, however,
 - 30.

¹ Siehe S. 140, Anm. 3.

² Warren Hastings (1732—1818), General-Gouverneur von Britisch-Ostindien wurde 1786 von Burke vor dem Unterhause angeklagt, in Ostindien unmäßige Summen Geldes erpreßt und Bedrückungen aller Art ausgeübt zu haben.

³ Beaconsfield. (spr. Bek'nsf.) Stadt, einige Meilen westwärts von London, im Südosten der benachbarten Grafschaft Buckinghamshire. Nordwestlich davon das obenerwähnte Wendover.

⁴ Stadt an der Mündung des Leithwassers und am Firth of Forth, Hafen von Edinburgh.

1. led to a collision with his parishoners' opinion; he retired from his pastoral charge and died in London two years after, in 1788. After his death two volumes of his beautiful sermons were published.

5.

11. Robert Burns.

10. Robert Burns, Scotland's great national bard, was born in 1759 in the Ayrshire¹ parish of Alloway. His father, a gardener and farmer of small means, contrived to send his boys to school betimes, and a good elementary education between the age of six and eleven years was all that this high-minded and noble-hearted man could give his sons. But in the midst of every hardship Robert, the eldest, continued not only to advance in learning, but also in accomplishments. He made very good use of the few books in possession of his father, such as *Allan Ramsay's*² poems, *Pope's works*, a *Collection of English Songs*, some plays of Shakespeare etc. Subsequently, however — about his twenty first year — his reading was enlarged with the addition of several other important english authors.

20. After the death of their father, Robert and his younger brother Gilbert entered upon the farm of Mossgiel, in the Parish of Mauchline,³ and it was in this place that the peasant-poet produced his most masterly pieces as *The Cottar's Saturday Night*, *The Jolly Beggars*, *To a Mouse*, *To a Mountain Daisy*, *Man is made to Mourn* and others, on which his fame chiefly rests.

25. In 1786 he published his poems in six hundred copies; the little volume went off rapidly. A second, but much larger edition followed shortly (1778) with part of the produce of which he bought the small farm of Ellisland near Dumfries⁴ and married. Soon after he obtained an appointment in the excise with an income of L. 70
30. per annum, but the duties of his office interfered with the management of his farm, and in 1791 he abandoned the latter and removed to the town of Dumfries, to live entirely upon his slender income as an exciseman.

35. Here a third edition of his poems enriched with the inimitable *Tam o' Shanter*, a serio-comic tale, which he had written at Ellisland, came out two years later. At Dumfries Burns lived about five years, leading a somewhat irregular life. Broken at length in health, owing, it is said, to his having slept all night on one occasion in the open air, this extraordinary man expired
40. at his house in Dumfries in 1796, in the 38^h year of his age.

1 Schottische Grafschaft im Südwesten des Landes beim Firth of Clyde.

2 Allan Ramsay, 1686—1758, beliebter schottischer Dichter.

3 Stadt in Ayrshire, in der Nähe des Flüsschens Ayr.

4 Dumfries, Stadt der gleichnamigen Grafschaft, an der Mündung des Nith in das Solway Firth gelegen.

1.

12. Samuel Rogers.

- Sam. Rogers was born at Stoke—Newington¹ near London in 1763. He was the son of a London Banker and presents a rare instance of great wealth allied to great talents, untiring industry in literary pursuits, and pure morals. — After leaving the University he travelled through most of the countries of Europe. On his return he was introduced into the banking establishment, of which he continued a partner up to the time of his death. Living to reach his ninety third year, the poet linked together in the history of English literature four successive generations. He had passed his own brightest days in the reigns of Scott, and Byron, and Wordsworth; his first volume had been printed, in the same year with the first volume of Burns! — He was the friend of many among the leading men of letters, Byron, Moore, and Campbell being on terms especially intimate with him. His house in St. James's Place was for more than fifty years a place of meeting for all who, through genius, fashion, or celebrity of any kind could interest his curiosity, and grace his classic board. — To literary men and others in difficulties he was generous; he relieved Sheridan's² distresses; Moore was obliged to him in the crisis of his Bermuda affairs (see Life No. 22); and a loan from him enabled Campbell to purchase a share in the *Metropolitan Magazine*.³ He was also a kind patron of living artists.

- His literary productions are of classic and graceful beauty, being elaborated both for diction and for melody with a care, which scarcely any writer of our days has dreamt of, and most of them have despised. His taste had been cultivated to the utmost refinement, and his love of the beautiful was in him a passion. His chief poems are *The Pleasure of Memory* (1792), *Columbus* (1812), *Human Life* (1819); and *Italy* of which the first part appeared in 1822. — Lord Byron styled him „*melodious Rogers*“; but on the other hand it must be admitted that he has „no forcible or original invention, no deep pathos that thrills the soul, and no kindling energy that fires the imagination.“ His poetry is compared to a beautiful echo, caught from the present as well as from the past. He died in 1835.

13. Robert Hall.

Rob. Hall, born in 1764, at Arnsby in Leicestershire,⁴ was a distinguished Baptist preacher and essayist. Among his most

¹ Einß der mit London jetzt verwachsenen alten Dörfer, im Norden der Riesenstadt.

² Richard Brinsley Sheridan, dramatischer Dichter und Staatsmann, 1751—1816.

³ Literarische Zeitschrift, welche der Dichter Campbell von 1831 an eine Zeit lang (in London) herausgab.

⁴ Sprich Lésterhire, Grafschaft in Mittelengland, nordöstlich von Birmingham.

1. important publications are: *Christianity consistent with the love of Freedom*, his *Apology for the freedom of the Press*, his *Reflections on war*. He died at Bristol in 1831.

14. Sydney Smith.

5. Sydney Smith, born in 1771 at Woodford in Essex, was a clergyman of great reputation for his witty sayings and his works. He was among the foremost of the projectors of the *Edinburgh Review*, and furnished that celebrated periodical with papers, which were irresistibly diverting and most effective, through the writer's
10. biting sarcasm and flashes of excentric fun. — His *Letters on the Subject of the Catholics*, by Peter Plimley are considered the finest example of wit used as a political weapon. He died 1845.

15. William Wordsworth.

15. Wm. Wordsworth, an attorney's son, was born on the 7th of April 1770, at Cockermouth in Cumberland. Both his parents having died while he was yet a boy, he passed under the guardianship of his uncle who looked to his education and finally sent him to the University of Cambridge in 1787. There during a four years' course he read a good deal, studied Italian, wrote
20. poetry and devoted his vacations to wanderings in the country, and in autumn of 1790 he spent nearly three months in a tour on the continent, visiting France, Switzerland, some of the Italian lakes and the Rhine. — In the following year after having finished his course of studies at Cambridge, he went again to France,
25. where he stayed for 15 months, not without danger to his life from the growing ardour of his sympathy for the Girondists.¹

On his return from the continent his friends wished him to enter the church; but the love of poetry was the grand passion of his heart, and he speedily rejected the proposal.

30. His first work containing two poems of descriptive verse, entitled *An Evening Walk* and *Descriptive Sketches among the Alps* appeared in 1793, and to the thinking mind betrayed the great strength with which the poet was endowed, although the critics of the day with disdainful laughter rejected such poetry.
35. After a few years' residence in Sommersetshire, where he made the acquaintance of Coleridge, a kindred spirit, and where they lived in constant association with each other, he removed to his beloved lakes and settled first in Grasmere,² where he had passed his childhood, and afterwards at Rydal Mount,³ where he spent

1 Die bekannte Partei gemäßigter Republikaner in der französischen Revolution.

2 u. 3 Grasmere und Windermere, zwei liebliche Seen in malerischer Gegend in Westmoreland (Westmörland); am nördlichsten Ende des letztern liegt Rydal Mount.

1. the greater half of his life. Southey's subsequent retirement to the same beautiful country, and Coleridge's visits to his brother poets originated the name of the *Lake School of Poetry*, by which the opponents of their principles, especially the critics of
5. the Edinburgh Review, distinguished the poets whose names are so intimately connected. — Their principles were to choose the simplest speech of educated Englishmen as a vehicle for the expression of their thoughts, and, passing by with scorn the used-up subjects of the Romanists, to take their subjects from
10. among the commonest things, bending a reverend ear to the mysterious harmonies of nature, and to write their poems in the simplest style. — After his maiden works above mentioned Wordsworth wrote the following poems: *Salisbury Plain*, *The Borderers*, a tragedy, *Lyrical Ballads* (in 1798), and above all *The Excursion*, a fragment of a vast moral epic, to be called *The Recluse*, in which the poet intended to discuss the human soul in its deepest workings and its loftiest relations.

- This poem was most severely criticised and only gradually became popular as a poem written only for the thinking few. —
20. Among the other works of the poet we only mention *The White Doe of Rylstone* (1815), *Peter Bell* (1819), *Sonnets on the River Duddon*,¹ a poetic form in which he was remarkably strong; *The Waggoner*, dedicated to Charles Lamb, besides numbers of minor poems which display his genius in its simple beauty and unaffected grace.
 - 25.

16. Walter Scott.

- Walter Scott was born in the Old Town of Edinburgh on the 15th of August 1771. His father was a respectable Writer to the Signet² of that city, his mother, Anne Rutherford, was the daughter
30. of an eminent Edinburgh physician. By both parents the poet was remotely connected with some ancient Scottish families — a circumstance gratifying to his feelings of nationality, and to his imagination.

- He was a sickly infant, and became lame of his right leg in
35. his second year; and after this, till he was about eight years of age, his childhood was principally spent at his grandfather's farm house of *Sandyknowe*, a few miles from Kelso,³ where he became lovingly familiar with the scenery and traditions and ballads of the borders, as he was fond of reading. Toward the end of 1779

1 Flüßchen in Nordlancashire, das sich in die Duddonbucht ergießt.

2 The signet is one of the king's seals used in sealing his private letters and all grants signed under his hand. It is always in the custody of the Secretaries of State. „A Writer to the signet“ is therefore one who holds an office in the department of State. Scott's Vater war also eine Art Unterstaatssekretär; er war Jurist von Fach.

3 Kelso, im Norden von Roxburghshire, am Tweed.

1. he was placed at the Highschool¹ of Edinburgh where, beyond some clever poetical versions from Horace and Virgil, he did not distinguish himself in the regular studies of the class. He was, however, eminent in his historical and miscellaneous knowledge,
5. for his skill of story-telling, and for his personal courage.

In his twelfth year his love of ballad-poetry was ineradicably established, by the delight with which he pursued Percy's *Reliques*.² In the winter of 1783 he entered the university of his native city, attending only one session with little apparent profit.

10. He never understood Greek beyond the elements and had but a loose scholarship of latin; and the acquaintance; which he obtained in early manhood, with French, Italian, Spanish, and German, was very superficial.

15. In May 1786, when he was nearly fifteen years old, he was apprenticed to his father and attended regularly in chambers³ for about four years.

20. For literary avocations he was making, undesignedly, full preparation, by devouring romances, novels, histories, and old plays; while he continued to distinguish himself by telling and inventing stories.

25. His father's intention, as well as his own, was that he should come to the bar,⁴ and having completed his apprenticeship and preparatory studies was admitted as a member of the Scottish faculty of Advocates in 1792; but his practice of law was soon given up for more congenial work.

In 1796 he published translations, in verse, Bürger's German Ballads, *Leonora* and the *Wild Huntsman*, and in 1798 his translation of Goethe's prose drama *Goetz von Berlichingen*.

30. In 1797 he married Miss Carpenter, the daughter of a french emigrant whose small fortune added something to his income; and in 1799, through the patronage of the Duke of Buccleuch⁵ and Lord Melville, he obtained the sherifship⁶ of Selkirkshire, an easy office with a salary of three hundred pounds a year. Now Scott was sufficiently independent of professional labor, and gradually made authorship the main business of his life. — The brilliant period of Scott's literary career extends from 1802, when he was in his thirty-first year, to 1825, when he was in his fifty-fourth. — In the first of those years he published *The Mintrelsy of the Scottish Border*. This publication gave him at once a

1 Highschools sind in Schottland Schulen (höherer Ordnung) genannt, die unsern höheren Bürgerschulen und Gymnasien ähnlich sind.

2 Reliques of English Poetry, eine Sammlung engl. Balladen von Bischof Percy (1728—1811).

3 Chambers sind die Bureaus der Barristers genannt.

4 Siehe S. 140, Anm. 2.

5 Herzog von Buccleuch (spr. Bucklue), dessen Palast bei Dalkeith 1 1/2 Meile von Edinburgh gelegen ist; vergl. S. 99, Anm. 1, 7 u. 8.

6 sheriff, Kreisrichter v. agf. scirgerêfa, abgefürzt scirreve, shirereeve.

1. distinguished reputation. The old ballads were excellently edited; the annotations showed great sagacity, good sense, and various knowledge, and there was undeniable promise in the few ballads of his own, that were inserted in the collection.
5. In 1805 appeared *The Lay of the Last Minstrel*, which had been circulated among his friends before its publication, and was warmly approved by Jeffry,¹ Wordsworth and others. Its success was immediate and unexampled: it was the first vigorous poetical narrative that had been produced in England for more than a
10. century, a work of great genius and originality.
Marmion or a *Tale of Flodden Field*² containing in its description of the battle, one of the most spirited passages in the whole range of english poetry, appeared in 1808; the beautiful metrical romance *The Lady of the Lake* in 1810. In 1811 came the Vision
15. of Don Roderick, *Rokeby* the year following, *The Bridal of Triermain* and *Harold the Dauntless* in 1813 and 1817 respectively, all of which, however, indicated a decrease of strenght. — Scott was one of the first to discover the waning popularity of his poetry, and he cheerfully set himself at work to regain his laurels
20. on a new field. He wished for fame; he wished also for gain. He had long cherished the ambition of terrestrial possession; and the ambition he could not hope to gratify speedily from his ordinary means, though his appointment as one of the principal clerks of the Court of Session³ in Scotland (an honorable and
25. very easy post) added thirteen hundred pounds a year to his income. Scott entered on the second stage of his literary progress.
In 1805, while he was engaged on *Marmion*, he had begun to write a novel: in three weeks during the summer of 1814 he added two volumes to it; and it was published anonymously that
30. year, bearing the name of *Waverly*, or, *'Tis Sixty Years Since*. For a dozen of years afterwards the *Waverly Novels*, popular beyond example, admired by critics as well as devoured by the public, were showered out in ceaseless succession. The dates are in themselves enough to prove marvellous activity and fertility,
35. and indomitable steadiness of working. From *Waverly* in 1815 to the *Crusaders* in 1825 eighteen novels appeared within eleven years. — But this was the last year of Scott's prosperity. Purchasing, in 1811, a farm on the banks of the Tweed, naming it Abbotsford, and building a cottage on it, he acquired land
40. around it, till he possessed a considerable estate. He erected the baronial castle (that romance of stone and mortar, as it has been

1 Francis Lord Jeffrey, a distinguished critic, born in Edinburgh 1773, died 1850.

2 Das Feld von Flodden in Northumberland, am Fuße der Cheviot-Hills, wo Jakob IV. von Schottland im Kampfe gegen Heinrich des VIII. Armee unter Anführung des Grafen v. Surrey besiegt und getödtet wurde.

3 Die periodischen (vierteljährlichen, auch monatlichen) Sitzungen der Gerichtshöfe.

1. called) we now behold, planted and improved his grounds, and dispensed hospitalities which the most distinguished men were proud to partake, and in 1820 he received a baronetcy from king Georg IV. Soon, however, was misfortune to come. In 1826 two
5. firms, of which he was a partner in business, the printing and publishing houses of the Balantines in Edinburgh failed, by the failure of another house, and Walter Scott's liabilities were found to amount to a sum of L. 117,000. He acted like a man of courage and a high minded gentleman. He refused to offer to the creditors any
10. composition, or to accept from them any discharge; he pledged himself to devote the whole labor of his subsequent life to the payment of the debt; he fulfilled the pledge and died before his time through the toil which it cost him.

- In 1826 he published his novel of *Woodstock*, written while
15. his pecuniary anxieties and humiliation were at their hight, but sold for L. 8228; afterwards appeared the *Life of Napoleon* in nine volumes, his delightful *Tales of a Grandfather*, a *History of Scotland*, and several others. The *Life and Works of Dryden* in eighteen volumes, and the *Life and Works of Dean Swift* he
 20. had edited long before that time.

- Of the twenty nine tales which form the Waverly Novels, so called from „Waverly“, the first which appeared, the greater part have an historical ground-work. While *Waverly*, *The Antiquary*, *Old Mortality*, *Rob Roy*, *The Heart of Mid-Lothian* and others
25. pictured life of Scottish history and society, his *Ivanhoe*, *Kenilworth*, *The Fortunes of Nigel*, *Peveril of the Peak*, *Woodstock* are founded on the most striking eras of English history. — Scott's novels are eminently attractive. His powers of description are unequalled, certainly never surpassed. His landscapes, his
 30. characters and situations, are all real delineations; in general effect and individual details, they were equal to perfect. None of his contemporaries had the picturesqueness, fancy or invention; none is so graphic in depicting manners and customs; none so fertile in inventing incidents; none so fascinating in narrative,
 35. or so various and powerful in description.

- Whether we estimate him by the enormous amount of literary work he accomplished, or by the splendor and fame that he achieved, Scott must be reckoned beyond question the greatest writer that the nineteenth century has produced. For variety and true
40. painting of character he is undoubtedly the Shakespeare of English Prose.

- In 1830 Sir Walter had been attacked by paralysis, which recurred more than once, and at last prevailed on to pause from labor, he set out in September 1831 for the continent, of which
45. in his better days, he had seen very little. Naples was the furthest point he reached; the mind gave way completely; he was hurried home and reached Abbotsford in July 1832. There after some days of unconsciousness, he died on the 21st of September. He was buried in Dryburgh Abbey.

1.

17. James Montgomery.

- James Montgomery was born in 1771 at Irvine in Ayrshire, Scotland, of parents who were of the Sect of Moravians. Having lost them both in his early boyhood, he was educated in a Seminary of the Brethren at Fulneck in Yorkshire. In his fifteenth year he was apprenticed to a shopkeeper, but eloped after a year's service, carrying with him a collection of poems, for which he sought, but did not find an editor. In 1791 he obtained a situation as clerk in a newspaper office at Sheffield, and his master failing, Montgomery with the aid of friends established the Sheffield Iris, a weekly journal which he conducted with marked ability, and in a liberal conciliatory spirit up to the year 1825. Never the less he was twice imprisoned and fined for considerable sums during this time for having published a poem and an article, which were considered political offences. The fruit of these nine months' confinements in York Castle (1795 and 1796) was a series of poems called *Prison Amusements*.

- Montgomery's first volume of poetry appeared in 1806, and was entitled *The Wanderer in Switzerland and other Poems*. Then followed *The West-Indies*, a poem written in honor of the abolition of the African slavetrade (1807), *The World before the Flood* (1813), *Greenland* and *The Pelican Island* (1819), two richly descriptive poems, and many other smaller ones. His poetry is of an elevated style and a religious cast. — He died in his house at Sheffield in 1854.

18. Robert Southey.

- Rob. Southey was born in 1774 at Bristol, where his father was a linen-draper. From 1792 to 1794 he was a student of the University of Oxford, and on his return from a journey to Lisbon, where his uncle was English chaplain, he commenced the study of law in London, never zealously pursued and gradually deserted it altogether for literary study and composition.

- He made acquaintance with Coleridge in 1795 and married the sister of that poet's wife at Bristol. In 1803 he settled himself in a house called Greta Hall near Keswick¹ in the heart of the Lake Country, where Coleridge and Wordsworth were already living, thus giving rise to the denomination of *The Lake Poets* and *The Lake School*. There he resided for nearly forty years, laboring at his desk with the stadiness of an attorney's clerk, and dividing his time easily and regularly between the task by which he made his bread, and the undertakings by which he hoped to gain immortality. In 1813 he was appointed Poet-Laureate, chiefly on the influence of Sir Walter Scott, and the L. 100 a year was his only

¹ 3 mi Norden des Derwent-Water, eines Sees in Cumberland, unweit Windermere. Vergl.. S. 145, Anm. 2 u. 3.

1. certain income till 1835, when Sir Robert Peel conferred on him a pension of three hundred pounds. But of the gains of his industry, the prudent and kind-hearted man of letters supported one of his sisters-in-law for some time in his house, and the
5. other for many years; His first wife having died in 1817, he contracted a second marriage two years later with the poetess Caroline Bowles, who was then an elderly lady of fifty-two, and whose four years of married life were given to the tendance of the poor poet, whose over-wrought mind was giving way fast. He died at
10. Greta 1843.

- The poetry of Southey, though not of the very highest order, displays undoubted genius. His earliest productions, *Joan of Arc*, an epic poem, and *Wat Tyler*, a wild, revolutionary piece, are very insignificant. Of greater merit are his *Thalaba, the Destroyer*,
15. a poem depicting the perils and ultimate triumph of an Arabian hero, who fights with and ultimately conquers the powers of Evil (1801); *Madoc*, an epic poem, critical, historical and political. His *Life of Nelson* (1813) is a model of its kind. Others are *A History of Brazil* (1810) *Life of John Wesley*,¹ *Chatterton*,²
 20. *Kirk White*³ and *Cowper*; a *History of the Peninsular War* (1823); *Lives of the British Admirals* and others.

19. Caroline Southey.

- Caroline Southey was the daughter of Charles Bowles of Buckland, North-Lymington, and was born about the close of the last
25. century. She early showed great marks of genius, and especially a fondness of poetry. In 1820 she published her first work *Ellen Fitzarthur, a Metrical Tale*, and shortly after *The Widow's Tale and other Poems*. These were followed by *Birthday and other Poems*; *Solitary Hours, Poems*; *Tales of Factories*; *Chapters on*
 30. *Churchyards*, and a collection of prose and poetical pieces.

On her poems an English Critic says: „No English poetess has written sweeter, or has touched more tenderly the cords of the heart, or has gone deeper into its well-springs, than Caroline Anne Bowles, afterwards Mrs. Southey.“

35. In 1839 she became, as stated in the biography preceding, the second wife of the poet Southey, to whose declining and infirm

1 John Wesley, the most eminent of the founders of Methodism, 1703—1791.

2 Thomas Chatterton, jugendlicher englischer Dichter (1752—1776): „der Wunderknabe, wie ihn Wordsworth nennt, vergiftete sich aus Hunger, nachdem er den herzlosen Horace Walpole vergebens angegangen, seinen Genius vor der bittersten Noth des Lebens zu retten.“ Scherr, Gesch. d. engl. L.

3 Kirke White, ein ebenfalls armer jugendlicher Dichter, starb in Folge allzugroßer geistiger Anstrengungen um Erlangung eines Stipendiums im Alter von 21 Jahren (1806).

1. age she ministered with the tenderness and sweet sympathy which kindred taste, admiring affection and christian love inspired, doing all that mortal power could do, to render the last gloomy years of the illustrious poet easy and comfortable.

5. **20, Thomas Campbell.**

Thomas Campbell, born in the city of Glasgow 1777, was the youngest son of a family of eleven children. His father descended of a good family in Argyleshire,¹ but had become poor from want of success in mercantile transactions with Virginia.² Thomas, after distinguishing himself at school, passed through the University of Glasgow with high reputation, gained by his essays in English prose and his versified translations from the classics. His studies at College and a few years after in Edinburgh were chiefly assisted by the hardwon gains of private teaching.

15. In 1799 at the age of twenty-two he published his *Pleasures of Hope*, which had been composed in a dusky Edinburgh lodging. The poem became immediately famous, and deservedly so. Shortly after this publication Campbell visited the continent. At Ratisbon³ he witnessed an action between the Austrians and the French, but not, as has been generally supposed, the battle of Hohenlinden. — During his residence on the Danube and the Elbe he had composed several of his finest lyrics, among which were *Ye Mariners of England* and the *Exile of Erin*. They were sent in from Hamburgh to be published (1801).

25. In 1802 the poet composed his *Lochiel's Warning* and *Hohenlinden*; in 1803 he removed to London, being now determined to devote himself to literature as a profession. After some publications of less importance his second great poem *Gertrude of Wyoming*, a *Pensylvanian Tale*, appeared in 1809. — Among his further productions which appeared between 1820 and 1842, the most splendid poems are *Oconor's Child*, *Theodoric* and *The Last Man*, one of those beautiful pieces that made their appearance in the *New Monthly Magazine*.⁴

35. Of his prose writings we mention the *Life of Petrarch* and *Letters from the South*, a description of his visit to Algiers.

Campbell died at Boulogne, where he had retired on account of ill health, in 1844. He was buried in Westminster-Abbey.

1 Argyle in Westschottland.

2 Virginia, erste der englischen Ansiedelungen und zu Ehren der jungfräulichen Königin Elisabeth so genannt.

3 Regensburg, Schlacht am 23. April 1809 zwischen den Oesterreichern und Franzosen.

4 Literarische Zeitschrift, die vom Dichter selbst 10 Jahre lang (1820 bis 1830) herausgegeben wurde.

1. **21. Humphry Davy.**

- Sir Humphry Davy, born in 1778, at Pensance in Cornwall¹ became distinguished as a Chemist, and wrote a great number of Treatises on various scientific subjects. — But that for which he is most widely known, is the discovery of the „Safety Lamp.“ After a long series of experiments, he discovered (in 1816) that if the flame of a lamp was protected by a wire gauze, the gasses brought in contact with the lamp would not explode, while the light would still be preserved. This great discovery, which enabled miners to work in perfect safety, where before dreadful accidents were constantly occurring, was so appreciated by the coal owners of the North of England, that they made him a present valued at L. 2000 or Mk. 40,000 round.
15. A most interesting book written by him is *Salmonia or Days of Fly Fishing*. He died in 1829.

22. Thomas Moore.

- Thomas Moore was born at Dublin in 1779 of Roman catholic parents. At the age of fourteen he entered into the college of his native town, where he pursued his studies during six years.
- 98 20. In 1789 he proceeded to London to study law; but poetry had taken possession of his mind, and he now published first the Odes of Anacreon, which he had translated into english verse, when still a student at Dublin, and in the year following a volume of original verse, put forth under the assumed name of
25. *Thomas Little*, an allusion to his small stature.
- In 1803 Th. Moore obtained an official situation at Bermuda² which, however, far from being lucrative, in consequence of the ill conduct of his deputy there turned out to be detrimental, if the circumstance of his being obliged now to travel, first to America
30. and later on the continent of Europe, is not to be considered an ample compensation in another direction, these travels enlarging his views, and furnishing his mind with a variety of subject matter for his poetical pursuits.
- While in France and Italy he lived for some time together
35. with Lord Byron, whose sincere and faithful friend he became.
- The works for which he is chiefly remembered, are his *Irish Melodies*, lyrics for the ancient melodies of his native country and exquisite specimens of polished and most musical verse, he having been an accomplished musician. — Another work of his,
40. an oriental romance, *Lala Bookh*, is a glittering picture of Eastern

1 Siehe S. 122, Anm. 11.

2 Hamilton oder Bermuda, die größte der 5 größern der Bermudasinseln, 156 Meilen ostwärts von Amerika, für die Engländer „a colony, a fortress and a prison“.

1. life and thought. — Besides these he wrote satiric and comic poems, among which the *Fudge Family* and the *Twopenny Postbag* are considered the best. — Among his writings in prose require to be mentioned the *Life of Sheridan* and *Notices of the*
5. *Life of Lord Byron*.

Moore lived a brilliant life in London, the latter part of it excepted, which he spent in his cottage in Wiltshire near Devizes¹ where he died in 1852.

23. Ebenezer Elliot.

10. Ebenezer Elliot, the celebrated *Cornlaw Rymer*, was born at Masborough near Rotherham, Yorkshire in 1781, of humble parentage, his father being an ironfounder. He is said to have been very dull in his early years, but he could draw well, and being a lover of flowers, became a good botanist from applying his
15. mind to the subject with great zeal. — Gradually his mind developed, and Elliot soon evinced the happy talent of combining business with literature.

20. Thomson, Milton and Shakespeare were his reading while occupied in his father's trade. „From my sixteenth to my twenty-third year“, he says, I worked for my father at Masbro' as laboriously as any servant he had, and without wages except an occasional shilling or two of pocket-money“.

25. In his poems that appeared in 1823, he shows himself the teacher and friend of the working classes, completely sympathizing with them in feelings and opinions.

30. The laws relating to the importation of corn being considered very hard and oppressive to the common people, Elliot took his decided stand for the repeal of the „Corn Laws“, and poured forth his *Corn Law Rhymes*, that did more than any one thing to stir the heart and rouse the energies of the people against monopoly, and he had the satisfaction in a few years to see the great object of the „Corn-Law-League“ fully attained, and free trade in breadstuffs completely established. The *Corn Law Rhymes* with other works stamped Elliot as a true genius, and rendered
35. his name famous as the „poet of Yorkshire“. — He retired from business in 1841 and died 1849 at his house near Barnsley.²

24. Lord Byron.

40. George Gordon, Lord Byron, was born in London on the 22nd of January 1788, the only son of Captain John Byron, a profligate and extravagant man, and Catharine Gordon of Gight in Aberdeenshire,³ a lady of old descent. Two years after the poet's

1 Im Süden Englands, östlich von Bristol.

2 Im sog. West-Riding von Yorkshire, Fabrikstadt zwischen Sheffield u. Leeds.

3 Der östliche Vorsprung Mittelschottlands, wo der große westliche Einschnitt zum Firth of Murray beginnt.

1. birth, his father having fled from his creditors to the continent, where he soon died, Mrs. Byron Gordon sought at Aberdeen a residence suited to her scanty resources, which seem to have been in no way aided by the then Lord Byron, her husband's uncle,
5. a retired man. In the course of the eight years spent in Scotland, she, a violent and misjudging woman, acted, as if it had been her aim to weaken all the good tendencies in her son's fine nature and to aggravate all the bad ones. Capricious alternations of severity and indulgence,¹ cherished his hereditary hastiness of temper; a
10. constant change of teachers and of method of teaching fostered habits of desultoriness and inattention in the boy's studies. — Byron was already a spoiled child, when, about the commencement of his eleventh year his granduncle's death made him a lord and owner of Newstead Abbey in Nottinghamshire,² the ancient seat of the
15. Byrons.

His mother now spoiled him more than ever; while at the same time she subjected him to fruitless and tormenting operations, designed to remove the lameness, which disfigured one of his legs, from his birth.

20. Improvement both in temper and industry might have been achieved in an excellent private school at Dulwich and at Eaton, where Byron removed two years later, but for his mother's constant interferences.

25. In 1805 he entered at Trinity College Cambridge, where he resided for two years. His career at the university was excentric, profuse and irregular as to studies: but he zealously read when the humour seized him, acquiring a very considerable amount of stray knowledge, and a few persons of talent with whom he had become intimate, were quite aware that he was a young man of
30. no ordinary promise.

35. While he was still at the University, and when in his twentieth year, he was rash enough to face the public with the *Hours of Idleness*, a collection of poems, from which no one would have ventured to presage the strength he was soon to exhibit. The vulnerable points of these poems were fiercely assailed, the merits overlooked, in a short critic in the *Edinburgh Review* — understood to be written by Lord Brougham³ — and the young poet replied by his vigorous satire *English Bards and Scotch Reviewers*, which disarmed, if it did not discomfit, his opponents.

1 Vergleiche, was Comper über seiner Mutter gleichmäßige liebevolle Behandlung seiner selbst sagt. S. 82, Anm. 9.

2 In Mittelengland, westlich von Lincolnshire, das sich beim Busen Wash nordwärts erstreckt.

3 Henry Lord Brougham 1778—1868, hervorragender Parlamentsredner, Schriftsteller und Staatsmann, der sich bei guten Anlagen durch Fleiß zum Lord-Kanzler emporgeschwungen, und sich große Verdienste um die Bildung des englischen Volkes erworben hat.

1. In the same year (1809) he embarked on a two year's journey on the continent, in the course of which he visited Spain, extended his travels to Greece and Turkey, and with his poetical enthusiasm now fairly awakened, composed in great part the first and second cantos of *Childe Harold's Pilgrimage*.¹ Though Byron was only twenty-one when he set out upon his tour of Spain and Turkey, the shadow of disappointed love had long been brooding upon his heart, and the young poet smarting sorely under his early sorrow, and feeling that his talents were of no common kind, grew into that diseased state of mind which leads a man to believe that it is a fine thing to hate all the world and care nothing to be alone and uncared for.²

10. So he pictured Childe Harold to have been, and the same unpleasant character is reproduced in nearly all his portraitures of men. — The publications of these two cantos in 1812, when he had just completed his twenty-fourth year, made him at once the most popular poet of the time. In his own words, he rose one morning to find himself famous.

15. Deserting the meditative poetry of the *Pilgrimage*, Byron adopted now, like Scott, the seductive form of the metrical romance and gave it the charm of novelty by choosing Turkish Grecian tales. They soon kindled in the public mind of England an enthusiastic feeling towards modern Greece. — In 1813 appeared *The Giaur and The Bride of Abydos*; *The Corsair* and *Lara* in the following year. — In the beginning of 1816, the first and most characteristic series of Lord Byron's works was closed by the appearance of the *Siege of Corinth* and *Parisina*.

20. While he was thus building up his poetical fame, his domestic history underwent great changes. He had married the daughter of a Sir Ralph Milbank in 1815. The marriage proved unhappy for both parties, through causes which have never been clearly explained; and in the beginning of 1816, soon after the birth of a daughter, Lady Byron quitted her husband's house never to return. — Very soon after Lord Byron left England, in which he never again set foot.

25. His first place of residence was in the neighbourhood of Geneva, where the sublime scenery of Switzerland, and the society of the poet Shelley,³ cooperated in awakening his mind to an elevation and purity of poetic inspiration, such as he never reached before or after. — Here were written *The Prisoner of Chillon* and the

1 Siehe No. 44, S. 46.

2 Siehe S. 49, Anm. 2.

3 Percy Bysshe Shelley (1792—1822), englischer Dichter von frühreifem hervorragendem Genie. Schrieb schon als Schulknabe zwei Romane, wurde wegen allzu freier religiöser Anschauungen aus dem Verband der Universität Oxford ausgestoßen, auch von seinen bigotten Eltern verstoßen und lebte eine Zeit lang von knappen Mitteln. Seine schwärmerischen Gedichte sind von hinreißendem Zauber.

1. third canto of *Childe Harold*. The influence of Swiss landscapes gave also birth to *Manfred*, which, with all its faults, ethical and dramatic, is perhaps richer in poetical imagery and sentiment than any of his other works.
5. In the end of 1816 he took up his residence at Venice, and here as well as at Ravenna (1820), at Pisa and at Rome his poetical vein flowed freely. Besides *Manfred* and the last cantos of *Childe Harold*, and several less important works, he produced *Mazeppa*, *The Lament of Tasso*, his Dramatic Poems and *Beppo*
10. and *Don Juan*, modelled on the burlesque poetry of the Italians. Secretly weary of the sort of life he led in Italy, Byron was eager for opportunities of honorable action, which offered soon after the unfortunate death of his friend Shelley.¹ The London Committee of Philhellenes requested him to take part in the
15. emancipation of Greece; and he enthusiastically accepted the invitation. He sailed from Genoa in July 1823, and began his philanthropic exertions in the island of Cephalonia. In January 1824 he landed at Missolonghi, already laboring under illness. Disappointments in the great objects of his expedition gathered around
20. him, and were bravely born; but his health was further injured by anxiety and by repeated exposure to bad weather in an unhealthy climate. He died at Missolonghi, of rheumatic fever on the 19th of April 1824, soon after having celebrated in affecting verses the completion of his thirty sixth year. — The body of the poet was
25. carried to England, and interred in the family vault Hucknall near Newstead.

25. Bryan Walter Procter.

30. Bryan Walter Procter, better known under his assumed name of Barry Cornwall, born in 1790 in London, was barrister at Law² and Commissioner of Lunacy.³ He had been a schoolmate of Lord Byron.

35. In 1815 he published a small volume of dramatic scenes, in order, he says, to try the effect of a more natural style than that which had for a long time prevailed in the dramatic literature of the English nation.

40. They were, indeed, well received, chiefly on account of the pathetic and tender scenes in the poet's sketches. — Further works of his are *Marcian Colona*, *The Flood of Thessaly* and other poems; *Mirandola, a Tragedy*. Of his *English Songs* there have many become very popular f. i. the poem *The Sea* etc. Of his prose writings we mention his *Essay on the genius of Shakespeare*.

1 Shelley was drowned in a storm which he encountered in his yacht in the Golf of Spezia.

2 Siehe S. 140, Anm. 2.

3 Commissär für die Verwaltung der Irrenanstalten.

1. The character of Procter's poetry is „to sooth and melt and delight, to make us kind and thoughtful and imaginative“. — He died in 1868.

26. Charles Wolfe.

5. Charles Wolfe was born in Dublin in 1791. As a youth, he showed great precocity of talent, united to a most amiable disposition. After the usual preparatory studies, in which he distinguished himself, he entered the University of Dublin in 1809. He immediately attained a high rank for his classical attainments
10. and for his true poetic talent; and the first year of his college course he obtained a prize for a poem upon *Jugurtha in Prison*. Before he left the University, he wrote a number of pieces of poetry that were truly beautiful, but especially that one, on which his fame chiefly rests, the *Lines on the Burial of Sir John Moore*.
15. From the year 1817 he was a curate in the established church in Ireland, and attended to the duties of his office up to his premature death in 1823, in the thirty-second year of his age. He died of consumption.

27. Felicia Hemans.

20. Felicia Hemans (maiden name Felicia Dorothea Browne), the daughter of a Liverpool merchant, was born in that town in 1793. Her youth was spent amid the lovely scenery of Wales, where the young poetess imbibed that love of nature, which is displayed in all her works. Miss Browne wrote verses from her childhood, and
25. published a poetical volume in her fifteenth year, which was, however, far from being successful. But she persevered, and three years after (1812) appeared her second volume, containing poems on *The Domestic Affections and other Poems*, and marked her as already successful in the school of Campbell.
30. In the same year she married Captain Hemans, who after some years went to reside on the continent, Mrs. Hemans remaining at home with her five sons, devoted to study and composition more than ever.
35. In 1820 she published the *Sceptic*, in 1823 her tragedy *The Vespers of Palermo* was produced in London, but not successful. In 1826 appeared her best poem *The Forest Sanctuary*, and in 1828 *Records of Woman*; in 1830 she published *Songs of the Affections*, in 1834 a little volume of *Hymns for Childhood* and a collection of *Scenes and Hymns of Life*.
40. The character of her genius was decidedly lyrical and reflective. Her poems are admirable for purity of sentiment and gentle pathos; and her personal character was amiable, modest and exemplary. After several changes of residence she died in Dublin in 1835.

1. **28. Hartley Coleridge.**

- Hartley Coleridge*, eldest son of the poet Sam. Taylor Coleridge,¹ was born at Clevedon, near Bristol in 1796. After an irregular preparatory education he continued his studies at Oxford where
5. he distinguished himself by his literary attainments. But he wanted the power of will and steadiness of purpose, and therefore his undertakings were with less success than they might otherwise have been. — His principal works are *Biographia Borealis or Lives of Distinguished Northmen* (1832), *Poems* (1833), *Lives of*
10. *Northern Worthies* (1834).

Hartley Coleridge spent his latter years in the Lakecountry at Grasmere, and afterwards not far from it on the banks of Rydal Water, in Westmoreland.

- He was regarded with love and admiration for his childlike
15. purity and simplicity of character. He died in 1849.

29. Charles Swain.

- Charles Swain, a native of Manchester, was born in 1803. He entered his uncle's dying establishment at the age of fifteen, and remained in it for fourteen years, when he became an engraver,
20. a business which he pursued up to his death which occurred some years ago. He became known as a poet in the pages of the *Manchester Iris*, then edited by James Montgomery, and of the *Literary Gazette* and other periodicals. — His principal works are *Beauties of the Mind and other Poems* (1831); *Dryburgh Abbey*
25. (1832); *English Melodies*; *Letters of Laura d'Auverne* and other poems (1853);

- Swain's Poems „are distinguished by delicacy and feeling, as well as generous and manly sentiment.“ Among the many admirers of them were Southey, Wordsworth and Montgomery. Some of
30. his songs have been adapted to music.

30. Henry Wadsworth Longfellow.

Henry Wadsworth Longfellow, a distinguished American poet, was born in Portland, Maine, in 1807.

- While still a student, he wrote some poems for the United
35. States Literary Gazette, which at once made him so favorably known, that he was offered the professorship of modern languages in his native college. He accepted the offer, but to prepare himself properly for it, undertook a journey to Europe, where he spent three years, visiting France, Italy, Spain, Germany, Holland and

¹ S. T. Coleridge, einer der Reformatoren der engl. Poesie, der drei „Lake Poets“. Siehe S. 150, Z. 35—38 u. S. 146, Z. 1—12.

1. England. On his return he devoted himself with zeal to the duties of his office, giving his leisure hours to poetry.

In 1833 he published a translation of the Spanish ode upon *Coplas de Manrique*,¹ accompanying the poem with an essay on

5. Spanish poetry.

In 1835 appeared his *Outre Mer, or Sketches from Beyond Sea*, a series of prose descriptions and reflections somewhat in the style of Washington Irving. They at once made his name so famous, that he was appointed professor of modern languages and literature of Cambridge,² the oldest and most esteemed University in America.

- 10.
15. Hereby again induced to make a journey to the old world, to study the languages and literature of northern Europe, he spent above a year in Denmark, Sweden, Germany and Switzerland, and then settled in Cambridge.

In 1842 to restore his impaired health, he repeated his visit to the continent, and in 1854 he resigned his professorship.

20. Meanwhile he had published his *Hyperion*, a Romance which became instantly popular in America; and in the same year (1839) he issued his first collection of poems, entitled *Voices of the Night*.

25. In 1841 appeared *Ballads and other Poems*, in 1842 *Poems on Slavery*; in 1843 the *Spanish Student*, a Tragedy; in 1845 the *Poets and Poetry of Europe*, and the *Belfry of Bruges*; in 1847 *Evangeline*, a poetical tale in Hexameter verse; in 1848 Kavanagh, a prose tale; in 1849 *The Seaside and Fireside*, a series of short poems; in 1851 a mediaval story of irregular rhyme, the subject matter of which is taken from Hartman von Aue's *Poor Henry*; the Song of *Hiawatha*, an American Indian Tale, in a still more irregular style of versification, yet attractive from its novelty and wild melody.
- 30.

In more recent times (1858) have been published by Longfellow the poetical narrative of *Miles Standish* and a collection of poems entitled *Tales of a Wayside Inn* (1863).

35. Longfellow's diction in picturesque, yet clear, simple and elegant, and of dramatic force; and his vein of thought is full of pensive tenderness and beauty.

31. James Fields.

40. James Fields, born 1817 at Portsmouth, New Hampshire, a partner of the well known Boston publishing house of Ticknor and Fields, has won considerable reputation as a poet. A volume of his poetical compositions was published in Boston in 1849, and one for private distribution was printed at Cambridge 1854.

Mr. Fields wrote also *Yesterday with Authors*, a very chatty

1 Spanischer Held, der im J. 1476 starb; Dichter der schönen Ode ist sein Sohn, Don George Manrique, der 1479 auf dem Schlachtfeld fiel. Siehe Longfellow's Gedichte.

2 Im Staate Massachusetts, ist eine ausgezeichnete Universität, Harvard University genannt.

1. book of his personal intercourse with English and American Poets and Authors; *In and out of Doors with Charles Dickens*, and others.

On the character of Mr. Fields poetry an American critic among other things in praise of the poet says: „Besides his serious poems¹ Fields has produced some very original mirthful pieces, in which are adroit touches of wit, felicitous hits at current follies, and instances of quaint humour, laughing through prim and decorous lines, which evince a genius for *vers de société*.“

10. 32. Alfred Tennyson.

Alfred Tennyson, the present poet laureate of England, is the youngest of three sons of the Rev. George Clayton Tennyson, a Lincolnshire Clergyman, and was born in 1810.

15. The three brothers have written poetry, Alfred proving the greatest. His poetic career began in 1829, when at Trinity College, Cambridge, he won the Chancellor's medal for a poem upon the somewhat unpromising theme of *Timbuctoo*. About the same time he published *Poems by two Brothers*, written in conjunction with his brother Charles — and *Poems*, chiefly *Lyrical*, bearing
20. his own name.

These early productions had the faults of youthful genius, although such poems as *Mariana*, *Recollections of the Arabian Nights* and *Claribel* were not without beauty and originality.

25. In spite of the frigid reception his first venture met with, Tennyson published a second volume of poems in 1833, which marked a striking advance both in thought and in style. Such were *The Lady of Shalott*, *The Miller's Daughter*, *Aenone*, *The Lotus Eaters*, and above all *The Queen of the May*.

30. The Collection met with severe treatment from the critics, and for nine years the poet continued silent.

35. In 1842 he reappeared with *Poems* in two volumes, including many of his former productions, considerably altered, with the addition of many new ones. The latter were *Locksley Hall*, *The Gardener's Daughter*, *Dora*, *Lady Clara Vere de Vere*, and fragmentary poems as *Morte d'Arthur* and *Godiva*, poems of remarkable beauty, and the victory was won; it was obvious that a true original poet had arisen.

40. Tennyson's next work *The Princess*, an epic poem in blank verse, was published in 1847. It is considered a fine poem, in which „with the sweet satiric touch there often mingles a tone of deep social wisdom.“

After the death of his friend Hallam² a series of remarkable and affecting poems devoted to his memory began to be gradually

1 Siehe No. 28, S. 24.

2 Siehe S. 71, Anm. 3.

1. called to life, which in 1850, to the number of one hundred and twenty nine appeared, entitled *In Memoriam*. In these „he lifts the veil, as it were, from the inner life of the soul; he stirs the deepest and holiest feelings of our nature; he describes, reasons,
5. and allegorises; flowers are intermingled with the cypress, and faith and hope brighten the vista of the future. His vast love and sympathy seem to embrace all nature as assimilated with his lost friend.¹

10. When Wordsworth died in 1850, the vacant laurel was conferred on Tennyson, and the chiefwork he produced in his official capacity is his *Ode on the Death of Wellington*. Works of more recent date are *Maud and other Poems*, published 1855, *The Idylls of the King* (1859), undoubtedly the best of his longer poems; *Enoch Arden* and *Aylmer's Field*, and some minor poems.

15. As a poet Tennyson like Wordsworth has divided the critics; and here, as in most cases, the truth is not to be found in either extreme; but whatever may be said against him, one thing is certain: „if one part of a poet's lofty mission is to battle with that tendency to the common-place and the matter-of-fact, which
20. belongs to a money-getting age, by affording such nutriment to the imagination, as may keep its fair shoots from withering away in the hot and dusty struggle of our daily lives, no English poet of modern days has more nobly fulfilled this exalted function than he who has given us the sweet fruits of genius that have
25. just been named.

The poet has for years resided at Farringford in the Isle of Wight, amid green undulating woodland, meadows and orchards, leading a quiet life among his children and books.

1 Vergl. No. 59, insbesondere b, S. 72.

Präparation zu den Gedichten No. 1—50.

1. Abtheilung.

1. AWAKE, AWAKE.

Morn, s. d. Morgen = morning (agf. marn).

purple, adj. purpurn, purpurroth (gr. porphyra).

snowy, adj. schneeig, schneeweiß (von snow).

dew, du, ¹s. der Thau; dew-trop der Thautropfen (agf. deáv).

thrush, die Drossel (agf. thrise).

to pour, pore, v. a. gießen, ausschütten, ausströmen lassen.

matin, adj. zum Morgen gehörig (fr. le matin).

lay, Lied (altfr. lai, lais);

matin-lay, Morgenlied (fr. B.).

sweet, adj. süß, lieblich; *sweetly*, adv. (agf. swete, lat. suavis).

brake, s. das Farnkraut, Farngebüsch, Gebüsch (v. break, brechen).

to soar, v. n. sich erheben, sich aufschwimmen, steigen (fr. essorer, it. sorare).

to meet, met, met, v. a., einen treffen, finden; einem entgegen gehen (agf. mêtan).

Heaven, s. der Himmel, Sitz der Seligen (agf. heofon).

gate, s. das Thor (agf. gate, geat).

to form, v. a. bilden, gestalten (lat. formo).

light, s. das Licht, der Tag (agf. leóth, liht).

grateful, adj. dankbar, erkenntlich (grate, lat. gratus).

anthem, s. der Chorgesang, Hochgesang (gr. anti u. hymnos).

tribe, s. die Zunft, der Stamm, das Geschlecht (lat. tribus).

feathered, ²feithurd, ³befiedert, gefiedert (agf. B.).

to unite, sich vereinigen (lat. unio).

bound s. die Grenze, Schranke (altfr. bodne, neufr. borne); *boundless*, adj. grenzenlos.

2. PSALM CXVII.

From, prp. von, aus; (Richtung, woher, Ursprung angehend, agf. fram u. from)

that, pron. rel., der, die, das; welcher, e, es (agf. thaet, that).

to dwell, dwelled, p. dwelled und dwelt, v. n. bleiben, verbleiben, wohnen (dän. dvaele, bleiben).

below, prp. unter (be, by u. low).

sky, der Schatten, die Wolke, der Himmel (gr. skia).

to let, let, let, v. a. lassen, zulassen (agf. laetan, ahd. lâzan).

creator, der Schöpfer, Erschaffende (l. B.).

to arise, arose, arisen, v. n. aufsteigen, emporsteigen, sich erheben (agf. arisan).

redeemer, der Loskaufende, Erlösende, Erlöser, Retter (lat. redimo).

through, prp. durch, durch — hindurch (agf. thurh).

till, prp. od. adv., bis, bis zu, bis auf; (agf. til, tille).

sun, s. die Sonne (agf. suna).

set, set, set, setzen, stellen; intr. sich setzen, untergehen, v. d. Sonne (agf. settan, lat. sedeo).
no, adv. nein, nicht (agf. na, ne).
more, mehr (agf. m̃ara).
every, adj. jeder, e, es (agf. aefre u. each, altengl. everich).
tongue od. *tung*, die Zunge; die menschliche Sprache (agf. tunga).
eternal, adj. ewig; subst. das Ewige (fr. éternel, lat. aeternus).
mercy, die Barmherzigkeit, das Mitleid, die Gnade (fr. la merci).

lord, der Herr, Oberherr; Gott, Christus (agf. hl̃aford).
truth, die Wahrheit, Treue, Beständigkeit (agf. treōvde, altgl. treuthe, Treue).
to attend, v. a. Einen begleiten, Einem folgen (lat. attendere).
word, das Wort, die Rede (agf. word, wyrd).
praise, der Preis, das Lob (holl. prys, Preis).
to sound, v. n. tönen, erschallen, erklingen (agf. son, fr. le son, der Ton).
shore, das Ufer, Gestade, die Küste, der Strand (agf. score).

3. GOOD NIGHT.

Night, s. die Nacht (agf. niht, gr. nyx).
heavenly, adj. himmlisch.
to dwell, i. u. p. dwelled und dwelt, v. n. bleiben, weilen; wohnen (agf. dwelian).
eyelid, das Augenlid (lid, Deckel).
to close, v. a. schließen, zumachen (lat. claudo).
at, prp., an, bei, um; at morn, am Morgen.

each, pr. jeder, e, es (schot. eik, fr. chaque).
other, der, die, das andere; each other, einander (agf. W., fr. autre).
to greet, grüßen, begrüßen (agf. gretan).
to smile, v. n. lächeln, heiter aussehen (schwed. smila).
joy, Freude (fr. la joie).
friend, friend, Freund; friendship, Freundschaft.

4. THE BUSY BEE.

Bee, s. die Biene (agf. beo, schw. bie).
busy, bizzē, adj. geschäftig, fleißig.
how, wie, auf welche Weise (agf. hū, holl. hoe).
to do, did, done, thun; doth f. does.
to improve, v. a. vervollkommen, veredeln; benutzen (lat. probō).
to shine, v. n. scheinen, leuchten, glänzen.
to gather, sammeln, erndten, pflücken (agf. gaderian).
to open, v. n. sich öffnen; aufblühen (agf. openian).
skill, s. die Geschicklichkeit; skilfully, adv. geschickt (agf. scylan, unterscheiden).
to build, i. u. p. build u. builded, bauen, formen, gestalten (agf. byldan).

neat, adj. nett, sauber, rein (fr. net, lat. nitidus).
to spread, spread, spread, ausbreiten, verbreiten (agf. spraedan, spreiten).
to labor, v. n. arbeiten, sich abmühen (lat. laboro).
hard, adj. hart, streng, ernstlich (agf. heard).
to store, vorrätig hinlegen; versorgen, reichlich versehen (agf. stōr).
food, food, Futter, Speise, Nahrung.
to make, made, made, machen, schaffen (agf. macjan).
satan, satan, der Satan.
mischief, der Uebelstand; Unfug, Unheil (altfr. meschef, v. achever = venir à chef, glücklich zu Stande kommen).

idle, adj. eitel; müßig, träge, faul.
health, s. die Gesundheit, das Wohl-
 sein (v. heal, heilen).
healthful, gesund, heilsam.
play, s. das Spiel (agf. plegan, spielen).
to let, let, let, lassen, zulassen (agf.
 laetan).

to pass, v. n. sich fortbewegen: vor-
 übergehen, verfließen; past für pas-
 sed, pp. (fr. passer).
acconnt, s. Rechnung, Bericht (fr.
 le compte).
at last, adv. endlich.

5. OUR HOME IS THE OCEAN.

Home, Haus, Wohnung, Heimath
 (Heim).
grave, das Grab (agf. graef).
deep, adj. tief; the deep, s. die Tiefe
 (der Gewässer), die See, das Meer.
to feel, felt, felt, v. a. fühlen, empfinden.
emotion, Gemüthsbewegung, Regung
 (fr. W.).
as, adv. u. conj. während, da, wie,
 sobald als.
to sleep, slept, slept, schlafen, ruhen
 (slaepan, slâpan).
wave, die Woge, Welle (fr. vague,
 Woge).
pillow, das Kopfkissen, der Pfuhl (lat.
 pulvinar).

cradle, die Wiege (agf. cradel).

rough, ²ruf, adj. rauh, ungestüm (agf.
 hreog, hrog, roh).
billow, die große Welle, Woge (dän.
 bølge).
mariner, der Seemann, Matrose (fr.
 marinier).
boast, die Prahlerei, der Stolz (die
 Ursache des Stolzes) (welsch hostian).
endeavour, das Bestreben, die Be-
 mühung (fr. devoir u. en).
breeze, der Wind, Seewind (it. brezza).
battle, die Schlacht, das Treffen (fr.
 la bataille).

6. PEACE OF MIND.

Within, adv. innen, drinnen, inwendig.
to seem, v. n. scheinen, erscheinen (altdtsch.
 schiemen).
delight, Vergnügen, Bonne (fr. le délice,
 lat. deliciae).
to cease, v. n. aufhören, nachlassen
 (fr. cesser, lat. cesso).
live-long, ²adj. lang (live u. long).
the — day, den lieben langen Tag.
to beguile, v. a. betrogen, täuschen:
 (die Zeit) angenehm zu bringen (be
 u. guile, List).
dewy, thauig, thauähnlich (dew).
eve u. *even*, der Abend, Vorabend von
 Festtagen (agf. aefen).
to shower, schauern, stark regnen, schütten.
blessing, s. das Segnen, der Segen
 (v. agf. bletsian, segnen).
to deceive, ¹deséve, berücken, täuschen
 (lat. decipio).

to soothe, ²²sooth, einem schmeicheln;
 besänftigen (agf. gesôthian).
contént, s. Zufriedenheit, Befriedigung.

to please, ¹plese, v. a. einen vergnü-
 gen, ergözen, befriedigen; einem
 gefallen (fr. plaire, lat. placeo).
mind, die Absicht; die Meinung; der
 Sinn, das Gemüth (agf. mynd).
smart, der (körperliche und geistige)
 Schmerz (holl. smert, Schmerz).
to enliven, enl'iv'en, v. a. beleben, er-
 muntern.

wintery, adj. winterig.
sky, der Schatten, die Wolke; der
 Himmel (verw. mit griech. skia).
bright, adj. hell, glänzend, klar (agf.
 bryht, beorht).
peep, s. das erste Hervorschauen, der
 (verstohlene, neugierige) Blick; der
 Anbruch, das Grauen (des Tages)
 (v. holl. piepen, pipen, pfeifen).

7. THE TRAVELLER AND THE LARK.

Traveller, der Reisende, Wanderer (fr. travailler, arbeiten, ermüden).
lark, die Lerche (agj. laverc, dän. lerke).
to take, took, taken, nehmen, ergreifen, fassen; wählen (agj. taecan).
early, adj. früh, frühzeitig (agj. earlice, vom einf. aer, engl. ere, eher).
flight, die Flucht; der Flug (agj. fliht).
carol, das Jubellied, der Lobgesang (it. carola).
thus, adv. so, also (agj. W.).
sun, die Sonne (agj. sunna).
praise, der Preis, das Lob (altfr. preis, pris, nfr. prix, holl. prys).
life, das Leben (agj. lyf).
to renew, erneuern, wiederherstellen, auffrischen (lat. renovo).
to show, showed, shown, v. a. schau-
stellen, zeigen, weisen (agj. scavjan).
gratitude, Dankbarkeit (v. lat).
always, allezeit, immer (agj. ealne vaeg,
l. via, fr. toutes voies = toutefois).
sweet, süß, lieblich, artig (agj. swete,
lat. suavis).

taste, s. das Kosten, Schmecken, der
Geschmack (it. tastare, fr. tâter).
ever, adv. je, jemals; immer, stets (agj.
aefre).
glad, froh, freudig, angenehm (agj.
glaed).
go, went, gone, v. n. gehen, sich be-
wegen u. (agj. gân).
wing, die Schwinge, der Flügel (agj.
gehwing, Schwinge).
to love, v. a. lieben (agj. lûfian, lufjan).
to deign, ¹dane v. n. geruhen, belieben,
wollen (fr. deigner).
to bless, blessed und blest, v. a. seg-
nen, gedeihen lassen, beglücken (agj.
bletsian).
offering, das Opfer, der Antrag (v. lat.
offero, fr. offre, la).
thank, der Dank (agj. thank u. thonk,
Dank, danken).
full, voll; thankfulness, Dankbarkeit.

8. THE LAST ROSE OF SUMMER.

Last, adj. lezt, vergangen (zuigz. v.
latest).
to leave, left, left, lassen, verlassen;
übrig lassen (agj. laefan).
to bloom, blühen (agj. blôstma, goth.
bloma, die Blüthe).
alone, adj. u. adv. allein, einsam (all
u. one).
lovely, ²luv'le, ¹adj. liebenswürdig.
companion, s. der Gesellschafter, Ge-
spiele, Gefährte (fr. compaignon).
to fade, v. n. welken, verwelken (lat.
vado).
flower, Blume (fr. la fleur, lat. flos).
kindred, s. Verwandtschaft, Art (agj.
cynren).
bud, die Knospe (fr. bouton).
nigh, nahe, in der Nähe (agj. neagh).
to reflect, ¹reflect, ²sich zurückbiegen,
zurückstrahlen.

back, adv. zurück (agj. baec, der Rücken).
blush, s. die Röthe, das Erröthen (dän.
blusser v. n.).
sigh, der Seufzer (agj. sican v. n.).
I'll, für I will.
lone, adj. einsam, einzeln (dän. lön,
fr. loin).
to pine, sich abhärmen, verjähmen
(agj. pinan, gr. peinao).
stem, der Stamm (agj. stemn, gr.
stemma).
since, ²sins, prp. seit (holl. sint).
with, prp. mit (agj. W.).
to scatter, v. a. ausstreuen, verbreiten
(agj. scateran).
kindly, ¹kind'le, ²natürlich, gütlich,
freundlich (kind, Art).
leaf, pl. leaves, das Blatt (agj. leafe).
o'er f. over, prp. über, darüber, darauf
(agj. ofer, dtisch. ober).
where, adv. wo, wohin (agj. hwaer).

mate, der Gefährte, Gespieler, Genosß;
 der Steuermann (holl. maat).
to lie, lay, lain, v. n. liegen (agf.
 ligan).
scentless, geruchlos (scent u. less =
 los, lat. sentio).
dead, todt (agf. W.).
soon, adv. bald, frühe (agf. sona).
may, Hilfsz. mögen, dürfen (agf. mayan).
when, conj. wenn, als (agf. hwaenne).
to decay, in Verfall gerathen, verwel-
 fen (v. l. de u. cado).
circle, der Kreis, Zirkel; das Diadem,
 die Krone (fr. cerele).
²
gem, jem, das Auge, die Knospe, der
 Edelstein (lat. gemma).

to drop, dropped, dropped u. dropt,
 v. n. tropfen, triesen, abfallen (agf.
 dropa, der Tropfen).
true, adj. treu, wahr (agf. treóve).
to wither, welken, verwelken, ver-
 dorren (verwittern).
fond, thörigt, nährisch, übertrieben zärt-
 lich; eingenommen für (schott.
 fon, fone).
fly, flew, flown, fliegen, entfliehen, wie
 die Zeit (agf. fleoyan).
who, pron. inter. wer? (agf. hwa).
inhabit, v. a. bewohnen (lat. inhabito).
bleak, bleich, blaß; kalt, frostig
 (agf. blác).

9. TO A CHILD.

Memory, das Gedächtniß, Andenken
 (lat. memoria).
spell, die Erzählung, das Märchen;
 der Zauberpruch, Zauber (agf.
 spel, spell).
perfume, der Wohlgeruch, Duft (fr.
 le parfum).
river, der Fluß, Strom (fr. la rivière).
hath, poet. f. has.
¹
dream, dreame, der Traum (dän. dröm).
soft, sanft, weich, gelinde; leise (agf.
 softe, softa).
like adj. wie (agf. lic, gelic).
to call, v. a. rufen, nennen; to call
 on, Jemand anrufen, ansprechen
 (lat. calo, gr. kalein).
mountain, der Berg (fr. la montagne).
¹
stream, streame, der Strom (agf.
 stream).
sportive, adj. lustig, scherzhaft (v. sport,
 aus disport, Spiel).
to blossom, v. n. blühen (v. agf. blom,
 blasma).
eye, das Auge (agf. eay).
spring, der Sprung; der Quell; der
 Frühling, Lenz (v. agf. springan).
soul, sóle, die Seele, der Geist (agf.
 sâvel, savl).

earthly, adj. irdisch; sinnlich (v. earth).
thrall, der Sklave; thraldom, die
 Sklaverei (agf. W.).
yet, conj. doch, jedoch, dennoch (agf.
 get, gr. eti).
dead, todt; der Todte (agf. dead, dän
 död).
to appear, v. n. erscheinen, zum Vor-
 schein kommen (lat. apparere).
slumber, s. der leichte, leise Schlaf.
to behold, schauen, sehen, erblicken (agf.
 behealdan).
lock, s. die Locke (Haar), der Büschel.
to wave, v. n. wogen, wallen; siehe 5.
³
sapphire, saffire, der Sapphir; als
 adj. = blau (gr. sappheiros).
mirth, s. die laute Freude, Lust (agf.
 mirht, myrth).
to prate, v. n. schwätzen, plaudern
 (holl. praaten, gr. phrazo); davon
prattle, s. das Plaudern.
to utter, v. a. äußern, vorbringen
 (agf. W.).
joyful, adj. freudevoll, freudig (fr. la
 joie).
mood, die Laune, Stimmung, der Sinn
 (agf. u. goth. mod, der Muth).
while, die Weile; davon while, adv.
 so lange — als (agf. hwile).

seat, s. der Sitz; to seat v. a. setzen;
to be seated, sitzen (lat. sedeo).
strong, adj. streng; stark (agf. strong, strang).

vision, vizhun, das Sehen, das Gesicht (lat. visio).
but, conj. aber, doch, allein (agf. būton, būte).
still, adv. stets; noch, noch immer.

10. THE HUMMING-BIRD AND THE BUTTERFLY.

To hum, v. n. hummen, summen.
bird, der Vogel; humming-bird, der Kolibri.
butter, die Butter; — fly, Schmetterling (agf. buter, butera).
beauty, ^{1 2}bute, die Schönheit (fr. B.).
glory, der Glanz, die Herrlichkeit, Pracht (lat. gloria).
wing, die Schwinge, der Flügel, Fittich (agf. gehwing).
perpetual, adj. immerwährend, ewig (fr. perpetuel, lat. perpetuus).
can, ich kann; cannot = can not (agf. can).
to think, denken; — of it, daran denken (agf. thyncean).
reply, die Antwort, Erwiderung (fr. repliche).
once, adv. einst, vormal; einmal (agf. ānes).
to spurn, mit den Füßen treten; ver-
schmähen, verachten. (agf. spur-
nan, lat. sperno).

to crawl, kriechen, krabbeln (schott. crawl).
dolt, der Tölpel, Schöps (agf. dol).
to exclaim, ausrufen (lat. exclamo).
to entertain, unterhalten, hegen (eine Meinung) (fr. entretenir).
high, adj. hoch, erhaben (agf. heah, hig).
creature, ^{1 2}cre'tshure, Geschöpf.
perhaps, adv. vielleicht (per u. hap, Zufall).
to say, said, said, sagen, berichten (agf. seggan, seggan).
to insult, beschimpfen, verhöhnen (fr. insulte, s. lat. insulto).
cater-pillar, die Raupe (fr. chatte pelue?).
advice, s. die Nachricht (fr. avis m.).
humble, adj. niedrig, demüthig, be-
scheiden (fr. humble, lat. humilis).
to become, became, become, werden (agf. becuman).
superior, einer der älter, höher, vor-
nehmer ist (lat. B.).

11. IMPROVE EACH PASSING HOUR.

To improve, ^{2 2}improov, v. a. verbessern;
benützen (norm. prover, lat. probo).
each, pron. jeder, e, es (agf. aelc, schott. eik).
time, die Zeit (agf. tīma, lat. tem-
pus).
to sip, nippen; schlürfen (agf. sipan).
honey, der Honig (agf. hunig).
merry, lustig, fröhlich, munter; adv.
merrily (agf. merh, mirig).
folly, die Narrheit, Thorheit (fr. la folie).
sad, dunkel, trübe, düster (satt, v. d. Farbe).

sadness, die Traurigkeit, Schwermuth.
for, adv. für; conj. dann (agf. B., dtisch vor).
trouble, Unruhe, Verdruß, Ungemach (fr. le trouble, lat. turba).
wisdom, Weisheit, Klugheit (agf. B.).
gladness, Freude, Frohsinn (agf. glaed, glad).
to lead, leiten, führen, bringen zu;
i. u. pp. led (agf. laedan, holl. leiden).
to repine, Verdruß empfinden; murren;
sich grämen (re u. pine).
from, prp. von, aus (agf. fram u. from).

¹
to heal, hēle, heilen; davon *health*,
 Gesundheit (agj. haelan).
comfort, s. das Behagen, Wohlsein,
 der Trost (lat. conforto).
neighbour, der Nachbar (agj. nehgebun).
store, vorräthig hinlegen, versehen mit,
 füllen (v. agj. stor, Menge).
to work, i. u. pp. worked u. wrought,
 arbeiten, wirken (agj. weorcan,
 wircan).

to help, v. a. Einem helfen, beistehen,
 (ihn) unterstützen (agj. helpan).
truth, die Wahrheit, Wirklichkeit; Treue
 (agj. treóth, altengl. threuthe,
 Treue).
homage, die Huldigung, Ehrerbietung
 (fr. hommage, m., lat. homo).
able, fähig, geschickt (lat. habilis).

12. THE NATIONAL ANTHEM.

To save, retten, erhalten, behüten (lat.
 salvo).
queen, die Königin (agj. euen).
to live, leben; long live... beachte
 die Abwesenheit des s! (agj. liban,
 lifian).
to send, sent, sent, schicken, senden,
 kommen lassen (agj. sendan).
reign, regieren, herrschen (lat. regno).
choice, adj. kostbar, auserlesen (fr.
 le choix).
to be pleased, belieben, geruhen. Siehe 6.
law, das Gesetz (agj. loga, lah, fr. loi).
cause, die Sache, Ursache (lat. causa).

to direct, lenken, leiten (lat. M.).
do thou direct, beachte die Bedeutung
 v. do bei bitten.
to watch, wachen; Acht geben (agj.
 waecan).
to protect, beschützen, beschirmen (lat.
 protego).
gracious, freundlich, gnädig, huldreich
 (fr. gracieux, lat. graciosus).
ray, der Strahl, Lichtstrahl (fr. la raie,
 lat. radius).
sway, schwingen; subst. der Schwung,
 die Schwingkraft; Gewalt, Herr-
 schaft (agj. svégian).

13. MEMORY OF FRIENDS.

Old, alt (agj. eald, ald).
²
friend, friend der Freund (agj. freond).
to forget, i. forgot, pp. forgot und
 forgotten, vergessen (agj. forgetan).
sincere, ächt, rein, lauter; aufrichtig
 (lat. sincerus).
whatever, pron. was immer, was nur.
we'll für we will.
lot, das Loos (agj. hlot, fr. lot).
welcome, adj. willkommen, angenehm
 (agj. wilcuma).
to show, schau stellen, zeigen; erzeigen,
 erweisen; i. showed, pp. shown
 agj. scavjan, holl. schouwen).

to bear, bore, born u. borne, tragen;
 to bear in mind, im Sinne be-
 halten (agj. baeran).
cold, adj. kalt, frostig (agj. cald).
ill, adj. übel, schlecht; subst. das Uebel,
 Unglück (zusammenges. aus evil,
 agj. yfel).
to stand, stood, stood, v. n. stehen,
 sich auf den Füßen halten; etwas
 vermögen, gelten (agj. stan-
 dan, lat. sto).
to stretch, v. a. strecken; to stretch
 forth, ausstrecken (agj. streccan).
indeed, adv. in der That, wahrlich (von
 deed, That).

14. CHANGE OF SEASONS.

Change, die Aenderung, der Wechsel
 (fr. changer).

¹
season, sé'zn, die Jahreszeit, die rechte
 Zeit (fr. saison).

voluptuous, adj. wohlhüftig, üppig, vergnüglich (lat. voluptas).
carnival, Lebenswohl dem Fleisch, der Carneval, Fasching (lat. carni vale).
dear, theuer, werth, lieb (agf. deor).
revel, v. n. schwärmen, jubeln, schmausen (fr. reveiller, lat. rabio).
year, das Jahr (agf. gear).
bride, die Braut, junge Frau (agf. bryd).

^{1 4}
bridal, bridal, die Hochzeit.
main (agf. mägen, vis), siehe Voc. 31.
the main, nämlich sea, subst., der Haupttheil, das Ganze, das weite Meer.
the dog, der Hund; — day, Hundstag (fr. dogue).

¹
night, nite. die Nacht (agf. niht, gr. nyx).
^{3 2}
autumn, awtum, der Herbst (lat. autumnus).
round, rund (fr. rond, lat. rotundus).
the round, s. das Rund, der Kreislauf.

corn, das Korn, (gewöhnlich) Getreide (angf. corn).
oil, das Del (agf. ael, lat. oleum).
to abound, Ueberfluß haben, reich sein an (lat. abundare).
gay, lustig, munter, fröhlich; gepuht, schön z. B. v. Kleidern (fr. gai).
to renew, erneuern; unrenewed, nicht erneuert, nicht erneut (lat. renovo).
decay, Verfall, d. Abnahme (fr. dechoir, lat. de u. cado).
awe, die Ehrfurcht, heilige Scheu (agf. ege, aeg).
awful, adj. ehrwürdig, hehr, furchtbar.
sphere, die Kugel, Sphäre; Himmelskreis (fr. B. vom gr. sphaira).
sphere-born, der, die, das an den Himmelskreisen geborne; — music, der Sphärengefang, (the music of the spheres).
storm, der Sturm, Sturmwind (agf. B.).
grand, groß, vornehm, prächtig (fr. grand, lat. grandis).
short, kurz (agf. scort, sceort).
to last, v. n. dauern, bleiben, bestehen (agf. laestan, lastan).

15. WHO MADE THE WORLD.

World, die Welt, Erde (agf. vorld, vorold).
arise, arose, arisen, aufsteigen, emporsteigen, aufgehen; aufstehen (agf. arisan, goth. risan).
gray, adj. grau; subst. das Grau, die graue Farbe (agf. graeg, ahd. grao).
light, das Licht, der Tag (agf. light, leoht).
to light, lit, lit u. lighted, v. a. erleuchten, erhellen.
eastern, adj. östlich (v. east, Osten).
to melt, pp. melted u. molten, v. a. schmelzen u. auflösen (agf. meltan).
to turn, drehen, wenden; ändern, verwandeln (agf. turnan, tyrnan, lat. torno).
sky, der Schatten, die Wolke, der Himmel (schw. sky, verw. m. gr. skia, Schatten).
crescent, wachsend, zunehmend (lat. B.).

the crescent, s. der zu- oder abnehmende Mond, der Halbmond, die Mondscheibe.
beam, der Strahl, Lichtstrahl (agf. B.).
tender, zart, weich, sanft (fr. tendre, lat. tener).
pale, bleich, blaß (fr. pâle, lat. palleo).
to grow, grew, grown, wachsen, werden (agf. growan).
large, groß, weit, breit (fr. B. v. lat. largus).
fair, hell, rein, schön; gut (agf. faeger).
till, prp. u. adv. bis zu, bis auf (agf. til, tille, auf).
until, prp. u. adv. bis (un u. till).
to twinkle, blinzen, blinken, blitzen (agf. twinclian).
aloft, adv. hoch, oben, in der Höhe (a u. loft).
far, adv. fern, weit (agf. feorr).

to walk, gehen, wandeln, lustwandeln (agf. vealcan).
to mark, merken, bezeichnen; beachten, sehen (agf. mearcjan, fr. marquer).
little, klein, wenig, gering (agf. lyt, lytel).
too, adv. zu, allzu; auch, ebenfalls (agf. to).
wondrous, adj. wunderbar, bewundernswürdig (v. agf. vundor).

to preserve, bewahren, behüten, erhalten (lat. preservio).
to look, sehen, schauen (agf. locian, lugen).
to care, sorgen, sich kümmern (agf. car, cara, lat. cura).
lamb, ⁴ lam, das Lamm (agf. u. goth. lamb).
to keep, halten; bewahren, hüten; erhalten (agf. cêpan, lat. capio).

16. THE GLOW-WORM.

Boy, der Knabe, Bube, mundartl. bua. (gr. pais).
to stray, v. n. irren, herumstreifen, sich verirren (agf. straegan, streichen, streuen).
thro' für through, prp. durch.
lane, s. der schmale Weg (bes. zwischen Hecken), die Gasse (holl. loan).
wood, der Wald, das Gehölz (agf. wuda, wudu).
woody, adj. waldig.
there, adj. dort, da, dahin (agf. thaer).
to display, v. a. entfalten; darlegen, zeigen (fr. deployer, lat. plico).
to glow, glühen (agf. glowan),

worm, der Wurm (agf. wurm, l. vermis).
glow-worm, der Glühwurm, Johanniswurm.
to stand, stood, stood, S. 13.
to dazzle, blenden, verblenden (altengl. dase).
green, grün, frisch (agf. grene).
to hide, hid, hid u. hidden, v. a. verbergen, verstecken (agf. hydan).
embittered, verbittert (nach Analogie v. to embellish, embolden etc.)
sorrow, der Kummer, Gram, die Sorge (agf. sorg, sorh).
hope, die Hoffnung, Erwartung (agf. hopa).

17. MY HEART IS IN THE HIGHLANDS.

to chase, v. a. jagen, hegen, verfolgen (fr. chasser).
a chasing = on, an chasing, auf dem Jagen, beim Jagen.
deer, sing. u. plur. das Rothwild, Rothwildpret (agf. deor).
to follow, v. a. folgen, nachfolgen, verfolgen (agf. folgian).
roe, das Reh, die Rehgeiß; die Hirschkuh (agf. râ, raeg).
to fare, v. n. fahren, gehen, sich befinden (agf. faran).
fare-well, lebewohl; subst. das Lebewohl.
highland, das Hochland, Bergland; (high, v. agf. heagh, hig).
birth, Geburt, die Entstehung (agf. byrd, gebyrd).

birth-place, Geburtsort, Heimath.
worth, adj. werth, würdig; subst. der Werth, das Verdienst (agf. veorth, vurth).
to rove, schwärmen, herumstreifen, — wandern (dän. roever).
strath, die Klinge, Bergschlucht mit Wasser, Bächlein (welsh ystrad, engl. strait. Paß).
torrent, der Waldbach, Gießbach (fr. W. vom lat. torrens).
loud, adj. u. adv. laut.
to poor, ¹ pore, v. n. gießen, schütten, strömen (siehe 1).
flood, ² flud, Fluth, Ueberschwemmung, der Fluß (agf. flod).

18. THE CHILD'S FIRST SORROW.

First, der, die, das erste (agf. *first*,
fyrst, Fürst).
glance, s. der plötzliche Lichtstrahl, Glanz;
 der Blick.
to glance, v. n. glänzen, schimmern.
across, prp. quer durch, quer über
 (a praef. u. cross, Kreuz).
track, die Spur, das Geleise, die Bahn
 (fr. la trace).
flight, die Flucht, der Flug (agf. flieht).
wild, wild, nicht veredelt (agf. W).
to run w., wild, wild laufen, verwildern.
to sow, sowed, sowed u. sown, v. a.
 säen, einsäen (agf. sâvan).
tree, der Baum (agf. treóv).
to droop, niederhängen, sich beugen,
 das Haupt senken (agf. drepan).

vine, der Weinstock, die Rebe (lat. vinea,
 fr. la vigne).
load, die Ladung, Bürde, Last (agf.
 hlad, lade, Last).
thou'lt = thou wilt.
brief, kurz, gedrängt (fr. bref, lat.
 brevis).
unto = to (un, on u. to).
again, adv. wieder, zurück (agf. ongegn,
 ongên, âgên).
brook, der Bach (agf. broc, brooc).
glade, die lichte Stelle, die Lichtung
 (im Walde, isl. hlad).
will, v. a. u. n. wollen, wünschen;
 impf. ind. in der ältern Sprache
 willed, jetzt nur noch would (agf.
 villa, villan).

19. SONG.

Merry, adj. lustig, fröhlich, süß (agf.
 merh, mirig).
sweet, lieblich, angenehm (altengl. swete,
 agf. svête, lat. suavis).
blithe, lustig freudig (agf. blithe).
morrow, der morgende Tag der Morgen
 (w. mory, agf. morne).
to bid, bade, bidden u. bid, v. a.
 bitten, heißen; bieten, wünschen
 (agf. biddan).
to hearken, v. a. horchen, hören, an-
 hören (agf. heorcnian).
hark, dasselbe (zuſgez. v. hearken).
to twinkle, blinzeln; blinken, blitzen
 (v. d. Sternen) (agf. tvinclian).
to soothe, S. Voc. 6.
nightingale, die Nachtigall (agf. nithe-
 gale).
to ail, v. a. Schmerz empfinden, Einem
 wehe thun, fehlen (agf. egljan,
 êlan, schmerzen).

doth, pont. für does, v. to do.
jolly, lustig, fröhlich, munter (fr. jolli,
 agf. geola).
mirth, siehe 9, 3.
sound, der Ton, Laut, Schall, Klang
 (agf. son, fr. le son).
melancholy, mél — die Melancholie,
 der Trübsinn, die Schwermuth
 (gr. W.).
to soar, v. n. sich erheben, sich auf-
 schwingen (fr. essorer, it. sorare).
on, prp. an, auf, über (holl. aan, gr.
 ana, lat. in).
on high, hinauf, droben.
to overtake, überholen, erreichen (over
 u. take).
that, pron. rel. der, die, das; welcher,
 e, es (agf. thäet, ndl. dat).

20. THE NIGHTINGALE AND THE GLOW-WORM.

Village, das Dorf (fr. W.).
nor, (ne u. or) conj., gewöhnl. nach vor-
 hergehendem neither od. not, noch;

nor — nor = neither — nor,
 weder — noch.

note, s. das Merkmal, die Note, die Weise, der Gesang (fr. B., lat. nota).
to suspend, v. a. aufhängen; zurückhalten, verschieben; aussetzen, innegalten mit (lat. suspendo).
tide, s. die Zeit, die Hafenzeit (daher Ebbe u. Fluth) (agf. tid, tidan).
even-tide, die Abendzeit.
keen, eifrig, heftig, scharf, stark (v. Appetit) (agf. cêne).
eager, adj. begierig, eifrig, scharf (fr. aigre, lat. acer).
to spy, v. a. spähen, kundschaffen (fr. épier).
some, ein, irgend ein; something, etwas (agf. sum, sume).
lay, s. das Lied; (altfr. lai, lais).
to trill, v. n. trillern, zittern, beben; (it. trillo, der Triller).
bliss, s. die Seligkeit, Bönne (agf. bliss).
to thrill, eindringen (wie ein Speer), beben, zittern (agf. thyrlan).
anon, adv. sogleich; bisweilen, zuweilen (agf. on an = in one, an einander fort).
ever and anon, immer fort, bei jeder Gelegenheit.
to tune, stimmen; anstimmen, erschallen lassen (fr. le ton, gr. tonus).
to peer, v. n. erscheinen, sich zeigen; spähen, gucken (lat. pareo).
lavish, verschwenderisch; ungebunden, frei (v. lat. lavo, fr. laver, vom reichlichen Ausgießen).
to drive, drove, drivan, v. a. treiben, antreiben, vertreiben (agf. drifan, goth. dreiban).
alas, interj. ach! o wehe! (fr. hélas).
woe, das Wehe (altengl. wa, agf. vâ).
to stoop, v. n. sich bücken, beugen: (von Vögeln) sich niederlassen, herabschießen (agf. stupian).

haw, der Hag, das Gärtchen; hawthorn, der weiße Hagedorn (agf. haga).
top, die Spitze, der Gipfel, Giebel (agf. B.).
crop, der Kropf (der Vogel) (agf. B.).
aware, gewahr, von etwas unterrichtet, wissend (agf. gewarian).
intent, das Vorhaben, die Absicht (fr. entente f.).
harangue, v. n. eine feierliche Anrede halten; v. a. Jemand anreden (fr. haranguer, Wurzel d. säch. to ring, lauten).
eloquent, beredt, beredjam (l. eloquens).
lamp, die Lampe, das Licht (fr. la lampe, gr. u. lat. lampas).
quoth, v. def. nur in der 1. u. 3. Pers. sing. gebräuchl. quoth I he, sage ich, sagt er; sagte ich, — er (agf. cvaeth).
minstrelsy, s. die Minnesängerei, Musik (v. franz. menestrel, der Minnesänger).
to abhor, verabscheuen, verachten, verächtlich machen (lat. abhorrere).
to spoil, berauben, verderben, vereiteln (lat. spolia).
self, prn. u. adj. in Verbindung mit same ebenderjelbe, z. B. the self same day, ebenderj. Tag (agf. self, sylf).
to beautify, v. a. verschöner, aus schmücken (beauty u. lat. facio).
songster, der Sänger, gew. von Vögeln (v. agf. song).
approbation, Billigung, Genehmigung, Beifall (lat. B.).
so release, freilassen, freigeben; Einen entsejeln, erlösen (fr. laisser).
else, adj. oder pron. ein anderer, e, es; steht stets nach für Hauptw. (agf. elles, lat. aliter).

21. THE TREE AND THE MISER.

Tree, der Baum (agf. treo, treóv).
miser, der elende, unglückliche Mensch; der Geizhals, Filtz (lat. B.).

court, der Hof (agf. curt, fr. la cour).
to pay one's court to — Einem den Hof, seine Aufwartung machen.

peasant, der Bauer, Landmann (fr. le paysan).
pippin, der Pipping, eine Art Apfel (holl. pippeling).
rich, reich, kostbar; prächtig, von vorzüglicher Güte (agf. ric, ricca, fr. riche).
to remove, v. a. wegrücken, versetzen; entfernen (lat. removeo).
own, eigen; immer in Verbindung mit my, our, its &c. (agf. agen, d. eigen).
to travel, reisen, wandern (fr. le travail, Mühe).
to wither, v. n. welken, verdorren (verwilttern).
to yield, von sich geben, hergeben; tragen (Früchte) (agf. gilden &c.).
squire, der Schildknappe, Waffenträger; der Hofdiener, Hofbeamte, der Squire, Junker (v. esquire, écurier).

void, leer, unbefetzt, nichtig (fr. vuide, vide, lat. viduus).
to curse, i. u. pp. cursed u. curst, v. a. verfluchen, verwünschen (agf. cursjan, corsjan).
contént u. *conténted*, adj. zufrieden.
tribut, Tribut, Zins; Steuer (lat. tributum).
to mean, i. u. pp. meant, v. a. meinen, bedeuten (agf. maenan, menan).
to mean kindly; es gütig, freundlich meinen.
to prove, v. n. proben, versuchen; sich zeigen, erweisen (agf. profian, lat. proba).
both, adj. beide; als Bindewort both — and, so wohl — als auch (agf. butu, butwo).
expensive, adj. kostspielig, theuer (v. expendo).

22. AN EVENING SONG.

Another, ein anderer, noch einer, e, es (an u. other).
maker, der Schöpfer, Verfertiger, Macher, z. B. Uhren &c. (v. to make).
comfort, s. das Behagen, das Wohlfühlen, die Bequemlichkeit (lat. conforto).
to know, i. knew, pp. known, v. a. wissen, erkennen; to make known, bekannt machen (agf. cnâvan, lat. nosco).
providence, die Vorsehung, Vor-, Fürsorge (lat. W.).
grace, die Gunst, Guld, Gnade (fr. la grâce, lat. gratia).
to run, i. ran oder run, pp. run, rennen, laufen, schießen (schnell sich bewegen) (agf. rennan).
childhood, die Kindheit (agf. childhad).
waste, s. die Verwüstung, Vergeudung (v. agf. vëste, lat. vastus adj.).
sum, die Summe, das Ganze (fr. la somme, lat. summa).

past, s. die Vergangenheit, das Vergangene (part. v. to pass).
strength, die Stärke, Kraft, Macht (agf. W.).
to lay, legen, niederlegen, umlegen (agf. lecgan, legan).
down, prp. u. adv. herab, hinab, nieder (agf. of dûne, âdûne).
angel, an'gel, der Engel (gr. aggelos, lat. angelus).
to guard, hüten, bewahren, bewachen (fr. garder).
watch, die Wache; to keep watch, Wache halten (agf. vâcce; vacan).
around, prp. um — her, um (a, on u. round).
cheerful, heiter, fröhlich, freundlich (cheer, fr. chère u. full).
to remove, als intr. den Ort verändern, umziehen; sich entfernen (lat. removeo).
to rejoice, v. n. sich erheben, sich erfreuen über (at u. in, fr. réjouir).

II. Abtheilung.

23. THOU ART, O GOD!

Wondrous, adj. wunderbar, bewunderungswürdig (agf. vundor, s.)
but, part. ausgenommen, außer; nur, doch nur, bloß (agf. butan).
by, prp. bei, neben, an; um, zu (Zeitbest.) (agf. be u. big).
to catch, i u. pp. caught (u. catched) fangen, auffangen; gewinnen (gr. chao).
farewell beam, s. der Abschiedsstrahl. v. fare well, lebe wohl!
to delay, v. n. zögern, zaudern (fr. B.)
even, s. der Abend, Vorabend (vor Festen) (agf. aefen, efen).
cloud, s. die Wolke, Dunkelheit (agf. gehloud).
almost, adv. fast, beinahe, schier (all u. most).
to gaze, stieren, starren, staunend sehen (verw. mit ghost, Gespenst).
vista, die Aussicht (it. B.)
hue, s. die Farbe (agf. hîv).
decline, s. die Reige, Neigung, Abnahme, v. d. Sonne = Untergang, (lat. B.)
star, der Stern (agf. stearra, pers. stara).

starry, adj. sternig, gestirnt.
gloom, Dämmerheit, Dunkelheit (schott. gloom, sächf. glomung).
plume, s. die (besonders große) Feder, der Federbusch.
to sparkle, v. n. funkeln, glänzen, perlen (v. agf. spearc, der Funken).
to count, v. a. zählen (fr. compter).
count, s. die Zahl; countless, adj. zahllos, unzählig.
to breathe, v. n. athmen, hauchen, duften (agf. B.)
fragrant, süß duftend, wohlriechend (lat. B.)
to warm, v. a. wärmen, erwärmen (goth. warm, adj.)
to wreath, v. a. winden, flechten, fräuseln (agf. vraeth, das Gewinde).
beneath, prp. unter (in Beziehung auf etwas, das unmittelbar darüber ist); niedriger (dem Range nach).
to kindle, v. a. zünden, anzünden, entzünden (w. cinnen, lat. accendo).

24. THOSE EVENING BELLS.

Bell, s. die Glocke, Schelle (agf. belle).
many, mancher, e, es; manche, viele (agf. maneg, menig).
to tell, v. a. sagen, erzählen (agf. tellan).
tale, s. die Erzählung (v. tell).
last, adv. zuletzt, zum letzten Male (zusgez. v. latest, agf. latost).
chime, der Einklang, die Harmonie; das Glockenspiel (altengl. chimbe, lat. campana).
gay, adj. lustig, fröhlich, munter (fr. gai).
tomb, toom, das Grab, die Gruft (fr. la tombe, lat. tumba).

dark, adj. dunkel, finster; — ly, adv. (agf. deorc).
tune, der Ton, Klang (fr. le ton, gr. tonos).
tuneful, adj. wohlklingend, melodisch, lieblich.
peal, der wiederholte Schlag, Schall, das Geläute (lat. pello).
to ring, v. n. klingen, schallen, läuten (agf. ringan).
bard, der Barde, Sänger der Celten; Dichter (w. bardh).
dell, enges Thal (verw. m. dale, sächf. daegle).

25. WE ARE SEVEN.

<i>Simple</i> , einfach, schlicht (fr. B., lat. simplex).	<i>yet</i> , doch, jedoch, gleichwohl (agj. get, git, gr. eti).
<i>breath</i> , der Athem, Hauch (agj. B.).	<i>to reply</i> , antworten, erwidern, entgegenen (lat. replico, fr. repliquer).
<i>cottage</i> , die Hütte, das Häuschen, Landhäuschen. — <i>girl</i> , Landmädchen (v. agj. cot, cote).	<i>beneath</i> , siehe 23.
<i>curl</i> , die Locke, Haarlocke (holl. krullen, ringeln).	<i>to lie</i> , i. lay, pp. lain, v. n. liegen, ruhen; gelegen sein (von Orten) (agj. liegen, liegen).
<i>to cluster</i> , büschelweise, traubenartig wachsen; sich häufen (agj. B.).	<i>to lay</i> , v. a. legen, niederlegen (agj. leegan, legan).
<i>rustic</i> , ländlich, einfach (lat. rusticus).	<i>side</i> , die Seite (agj. side, sida).
<i>wood</i> , der Wald, die Waldung (altengl. wode, agj. vudu).	<i>side by side</i> , nebeneinander.
<i>woodland</i> , das Hochland, die Waldung.	<i>chief</i> , das Haupt (fr. chef, lat. caput).
<i>to clothe</i> , kleiden, sich bekleiden; i. u. pp. clothed u. clad (agj. clath, Tuch).	<i>hem</i> , s. der Saum, Rand (agj. B.).
<i>fair</i> , adj. hell, rein; schön, hübsch (agj. faeger).	<i>to hem</i> , v. a. säumen, einfassen.
<i>maid</i> , <i>maiden</i> , das Mädchen, die Jungfrau, die Magd (agj. mägth. Maid).	<i>light</i> , leicht, hell (agj. leoth, liht).
<i>where</i> , adv. wo, wohin (agj. hwaer).	<i>porridge</i> , Brei, (gew.) aus Hafermehl (lat. forago oder porrum).
<i>to pray</i> , bitten, anflehen (fr. prier, lat. precor).	<i>porringer</i> , Schüsselchen, größere Tasse für Brei (porrige) oder Suppe.
<i>church</i> , die Kirche, — <i>yard</i> , Kirchhof, Friedhof (agj. circ, cyric, schott. kirk).	<i>to lease</i> , lassen, überlassen, verpachten (fr. laisser, engl. let).
<i>ye</i> , pron. für you, ihr (agj. ge).	<i>release</i> , v. n. freilassen, erlösen.
	<i>together</i> , adv. zusammen, miteinander (agj. tögädere).
	<i>slide</i> , i. slid, pp. slid, slidden, gleiten, schleifen (agj. slidan).
	<i>nay</i> , adv. nein (schwed. neg, gr. ne).

26. PRAISE FOR CREATION AND PROVIDENCE.

<i>Mighty</i> , adj. mächtig, stark; all—, allmächtig (agj. mihtig).	<i>to survey</i> , übersehen, überblicken, in Augenſchein nehmen (norm. surveoir).
<i>power</i> , die Kraft, Stärke, Macht (fr. le pouvoir).	<i>to tread</i> , trod, trodden, treten, einhertreten, schreiten (agj. traedan, tredan).
<i>abroad</i> , draußen, nach außen, umher (aus broad u. a Präfix).	<i>wrath</i> , der Zorn, Grimm (agj. vrath, vraethe).
<i>to ordain</i> , ordnen, anordnen, befehlen (lat. ordino).	<i>subject</i> , adj. unter etw. befindlich, gelegen, unterthan, dienstbar (v. lat. subicio).
<i>to rule</i> , v. a. liniren; regeln, regieren, beherrschen (w. rheol, agj. regol s.).	
<i>food</i> , das Futter; die Speise, Nahrung (agj. foda).	

27. TO THE CUCKOO.

Beauteous, adj. schön (beauty).
hail, adj. heil, gesund (agf. hal).
hail, interj. Heil! Glück zu!
grove, der bedeckte Baumgang; Hain,
 Lustwald (agf. graef, gräfe).
messenger, s. Bote, Vorbote, (fr. le mes-
 sager).
to roll, v. n. rollen, herab-, hinabrol-
 len; (von den Röhren, fr. rouler).
daisy, s. die Maßliebe, Gänseblume
 (agf. daeges-ege, Tages-Auge).
to deck, v. a. decken, kleiden, zieren,
 schmücken (agf. theccan).
visitant, der Besuchende, Besucher (v.
 lat. visito).
bower, s. die Laube; das Zimmer (agf.
 bur, w. bwr).
boy, der Knabe, Bube (gr. pais).

school-boy, Schulknabe.
to pull v. a. ziehen, reißen; zupfen,
 pflücken (agf. pullian).
primrose, die Primel, Schlüsselblume,
 lat. primula veris (l. prima u.
 rosa).
to start, v. n. vorwärts schießen; ab-
 brennen, auffahren (holl. starten).
curious, adj. neugierig; selten; sonder-
 bar (l. curiosus).
pea, s. die Erbse (agf. pisa, fr. le pois).
vocal, eine Stimme habend, tönend
 (fr. W., l. vocalis).
annual, adj. jährlich, jährlich (fr. an-
 nuel).
land, s. das Land, in poetischer Sprache
 (agf. W.).
sorrow, s. der Kummer, Gram, die
 Sorge (agf. sorg).

28. BALLAD OF THE TEMPEST.

Ballad, Ballade (it. ballata = Tanz-
 lied).
crowd, s. der Haufen, das Gedränge
 (agf. croda).
to crowd v. a. füllen, vollstopfen, zu-
 sammendrängen.
cabin, das Kabinett; die Hütte; die
 Kajüte (fr. la cabane).
to dare, i. durst, v. n. dürfen, es
 wagen, das Herz haben (agf. dear-
 ran).
to shatter, v. a. zerbrechen, zertrüm-
 mern; beschädigen, übel zurichten
 (verw. mit scatter, zerstreuen).
blast, s. der Mehlthau; Windstoß;
 (agf. bläst, l. flatus).
trumpet, s. die Trompete, das Sprach-
 rohr (fr. la trompette).
to rattle, v. a. rasseln; schmettern
 (holl. rattelen).
to shudder, v. n. schauern, erbeben
 (lat. quatio).

stout, adj. trotzig, standhaft; herzhast,
 stark (holl. stout).
to roar, v. n. laut schreien; brüllen;
 brausen (agf. rarian).
to talk, v. n. sprechen, erzählen, plau-
 dern (schwed. tolka).
breaker, der Brecher; Fels im Meere
 (der die Kraft der Wogen bricht),
 der Wellenbruch, die Brandung
 (v. to break).
to sit, sat, sat u. sitzen, v. n. sitzen,
 beisammen sein (agf. sitan).
busy, biz-ze, beschäftigt, eifrig in —
 (agf. bysi).
to stagger, v. n. wanken, schwanken,
 taumeln (holl. staggeran).
to shout, v. n. laut schreien; jauchzen
 (verw. mit scout).
to whisper, v. n. wispern, flüstern,
 raunen (agf. hwhisprian).
ice, s. das Eis; icy, adj. eifrig, kalt
 (agf. is, isa)

cheer, der Freuderuf, die Heiterkeit;
Muth, Sinn (fr. la chère, Mahl).
to anchor, v. n. anfern (lat. ancora, s.)

safe, adj. heil, wohlbehalten, unver-
 lezt (fr. sauf, lat. salvus).

29. YE MARINERS OF ENGLAND.

Mariner, s. der Seemann, Schiffmann,
 Matrose (fr. marinier).

native, adj. natürlich, angeboren, heimi-
 sch, gebürtig (l. nativus).

flag, s. die Fahne, Flagge (ndl. vlag,
 dän. flag).

to brave, v. n. trozen, Troß bieten,
 muthig entgegen treten (Einem)
 (fr. brave, adj.)

to lanch, launch, v. a. schleudern,
 schießen; ablaufen lassen, vom
 Stapel lassen (fr. lancer).

tempest, s. der Sturm, das Gewitter,
 Wetter (l. tempestas).

stormy, adj. stürmisch, ungestüm.

to rage, v. n. wüthen, toben, rasen
 (fr. W., v. l. rabia).

deck, s. das Verdeck (v. to deck, über-
 decken).

fame, s. der Ruf, Ruhm (lat. fama,
 gr. pheme).

to sweep, swept, v. n. hinfahren, hin-
 jagen, hinfliegen, hinfegen
 (agf. svâpan, fegen).

bulwark, das Bollwerk, die Bastei,
 Schanze.

steep, jäh, steil, subst. der Abshuß,
 der jähe Abhang (agf. steap).

to quell, v. a. tödten, vernichten; über-
 wältigen, zähmen, stillen (agf.
 cwellan).

terrific, fürchterlich (lat. W.).

to trouble, trüben, beunruhigen, be-
 kümmern, Sorgen machen (franz.
 troubler l. turbo).

to cease, v. n. aufhören, nachlassen (fr.
 cesser, l. cesso).

fight, s. das Gefecht, der Kampf, das
 Treffen (agf. feahtan).

feast, s. das Fest, Gastmahl, Gelage
 (l. festum, fr. la fête).

30. ACTIONS, NOT WORDS.

Youngster, s. der junge Burſche, Junge
 (v. young).

sedate, geſetzt, gelaffen, ruhig (l. se-
 datus).

integrity, s. die Ganzheit, Unverleß-
 barkeit, die vollkommene Redlich-
 keit (v. l. W., fr. intégrité).

test, s. der Probetiegel; die Probe (l.
 testa).

orchard, s. der Obſtgarten, Baum-
 garten (agf. ortgeard).

to rob, v. a. rauben, plündern (agf.
 reaf, holl. rooven).

to plot, v. n. eine Verſchwörung, einen
 Anſchlag machen (v. fr. complot).

job, der Schlag, Stoß, Hieb; (kleines)
 Geſchäft, Verrichtung (gr. kopos).

besides, beside, adv. überdieß, zudem,
 außerdem (be u. side, zur Seite).

to feed, v. a. füttern; nähren (agf.
 fedan).

share, s. der Theil, Antheil (agf.
 scear, sceara, v.).

to ponder, v. a. erwägen, überdenken,
 v. n. (on) nachgrübeln, nach-
 denken (über) (l. pondero).

to stay, v. n. ſtehen bleiben, verweilen,
 bleiben (l. sto).

matter, s. die Materie, der Stoff; die
 Sache (l. materia).

though, conj., doch, indeſſen, obgleich,
 obſchon (agf. theah, imperat.
 des Verbs = grant, admit etc.).

scruple, ſpr. scroople, s. der Zweifel,
 die Bedenklichkeit (l. scrupulus).

ease, s. die Ruhe, Muße, das Behagen (fr. aise, agf. eath).
to seize, v. a. ergreifen, nehmen, sich einer Sache bemächtigen (fr. saisir).
plunder, s. Raub, Beute (v. to plunder, plündern).
awhile, adv. eine Weile, eine Zeit lang (a, praef. u. while).
delinquent, der Verbrecher, Uebeltäter (l. delinquo, nachlassen an seiner Pflicht).

empty, adv. leer, eitel, nichtig (agf. empti).
pretence, s. der Vorwand, Schein, Scheingrund (l. pretendo).
to judge, v. n. u. a. urtheilen über, Etwas beurtheilen, by, nach (fr. juger).
speech, s. die Sprache, Rede (agf. speac).

31. THE WHITE CLIFFS OF ENGLAND.

Cliff, s. die Klippe; der Abgrund (agf. clif, clyf).
pride, s. der Stolz; der Schmuck (agf. pryt, pryde).
proud, adj. stolz (agf. prut).
circle, v. a. sich im Kreise um etwas bewegen, umkreisen; umgeben (fr. le cercle).
rivet, v. a. nieten, vernieten; stark befestigen (v. fr. river).
unshook, adj. unerschüttert (v. shake).
wave, s. Woge, Welle (agf. vëg, vaeg).
unharmèd, unbeschädigt, unverletzt (to harm).
pearl, s. die Perle; etwas Kostliches, Zierde, Thräne (agf. W.).
main, s. Gewalt, Macht, Haupt—; dann mit Weglassung des zweiten Wortes (main-sea, main-land, das Weltmeer, das Festland, agf. mägen = lat. vis).

to long, v. n. verlangen, sich sehnen (nach Etw., agf. langian).
beacon, ¹ be'kn, s. die Waake; der Leuchthurm; das Anzeichen (agf. beacen).
vision, das Sehen, das Gesicht (Vermögen zu sehen); die Erscheinung (fr. W., lat. visio).
to teem, v. n. in Menge hervorbringen, voll sein; sich drängen (zu, agf. tyman).
to ravish, v. a. sich bemächtigen einer Sache, rauben (fr. ravir).
standard, s. Standarte, Fahne; der Maßstab (fr. étendard).
to flood, v. n. schwimmen, flößen; schweben, wellen (agf. fleotan).

32. GINEVRA.

Terrace, s. Terasse, Erdstufe, Erd-
¹ ³ bank (fr. la terrasse).
cypress, si'pres, die Cypresse (gr. kyparissos).
to incline, v. n. sich neigen, verbeugen (lat. inclino).
as though, als ob, als wenn; siehe 30.
beware, v. n. sich hüten, in Acht nehmen; (gew. im Imperat., agf. bewerian).

vest, s. das Gewand; die Jacke (fr. la veste, lat. vestis).
to broider, v. a. sticken (fr. broder).
to clasp, anhasen, festhalten, schnallen; hefteln, häften (it. claspas, s.)
emerald, s. der Smaragd (span. esmeralda).
coronet, s. die kleine Krone, der Kranz (lat. corona).

arch, adj. schlau, muthwillig, schal-
haft (d. arg; gr. archos).
overflowing, s. der Ueberfluß, der
überreiche Erguß.
to moulder u. *molder*, v. n. zerbröckeln,
vermodern, in Staub zerfallen
(dän. mulner).
heir, der Erbe, die Erbin (lat. heres).
heir-loom, das Mobiliarvermögen, Erb-
stück.
half-eaten, adj. halbgeessen, halbver-
zehrt.
sire, s. gnädigster Herr, eine Anrede
an Könige und Kaiser; Vater;
grand-sire, Großvater (fr. B.).
gentle, frei, edelbürtig; gütig, sanft
(lat. gentilis).
gentleness, s. die vornehme Abkunft;
feine Sitten; Milde, Sanft-
muth.
gayety, s. die Lustigkeit, Munterkeit
(fr. gai).
prank, s. der Sprung; der Poßen,
Streich; die Schelmerei (w.
pranc).
lustre, *luster*, der Glanz, Ruhm (lat.
lustrum, fr. le lustre).
bridal, adj. hochzeitlich; — feast,
Hochzeitfest.
to want, v. a. nöthig haben, brauchen;
v. n. fehlen, mangeln.
to be wanting, fehlen.
panic, panisch, blind (Schrecken); s.
der panische Schrecken (gr.
panicos).

forth, adv. u. prp. aus; — with, sofort.
to fling, flung, flung, v. a. werfen,
schleudern (goth. flinga).
quest, das Suchen; in quest-of, suchend
(fr. la quête, lat. quaestus).
tenant, der Pächter; Injasse, Bewohner
(fr. B., v. lat. teneo).
idle, a. eitel; müßig, frei (agf. idel).
to lurk, v. n. lauern, versteckt liegen;
lurking place, s. Versteck (w.
lercian).
search, s. das Suchen, die Suche,
Visitation (fr. chercher).
lumber, s. das Gerümpel, der Plunder
(verw. mit lump, Klumpen).
lo, interj. siehe! seht da! (agf. la).
skeleton, s. das Gerippe, Skelett (gr. B.).
save, außer, ausgenommen (imperat.
v. to save, das fr. sauf).
seal, das Siegel, Pestschaft (agf. sigel,
lat. sigillum).
legacy, s. das Vermächtniß, Legat
(fr. legs, lat. legatum).
to engrave, pp. engraved u. engraven,
v. a. eingraben, schneiden,
stechen (v. Steinen u., fr. graver).
to flutter, v. n. flattern; fluttering,
flatterhaft (agf. floteran).
ambush, der Hinterhalt (fr. embûche,
f., Busch).
to fasten, v. a. festen, zumachen,
zusammenbinden u. (agf. faest-
nian).

33. THE LION, THE FOX, AND THE GEESE.

Pomp, s. der Pomp, die Pracht, das
Gepränge (gr. pompe).
sick, adj. krank, übel; überdrüssig
(agf. seóc, d. siech).
to wear, wore, worn, v. a. tragen,
verbrauchen, abnußen (agf. weran).
worn with cares, von Sorgen gebeugt,
abgestumpft.
strife, der Streit, das Widerstreben
(norm. estrif).

to proclaim, v. a. verkündigen, öffentlich
ausrufen (lat. B.).
vice, Vice . . . , Unter . . . ; viceroy,
Vicekönig (lat. vice, in Zusammen-
setzungen).
33
to bow, bou, v. n. sich biegen, beu-
gen; verneigen (vor Einem)
(agf. būgan, bygan).
to bend, v. n. sich biegen, beugen,
neigen, unterwerfen (agf.
bendan).

to strive, v. n. streben, sich anstrengen; wetteifern.

to condescend, v. n. sich herablassen, willfahren (lat. B.).

straight, adv. stracks, sogleich, auf der Stelle (v. ags. strac).

solemn, sol'em, feierlich, steif, ernst (lat. solemnus).

to assume, v. a. annehmen, sich beilegen, anmaßen (lat. assumere).

grace, s. Gunst; Anstand; Würde (lat. gratia).

to collect, v. a. sammeln, zusammennehmen (l. B.).

consequence, s. die Folge, Wirkung, Bedeutung, Wichtigkeit (l. B.).

throng, das Gedränge, die Menge (ags. thrang, d. Drang).

servile, adj. knechtisch, slavisch, kriechend (l. servilis).

vast, adj. weit ausgedehnt; vielumfassend, an Geist u. (l. vastus).

to train, v. a. ziehen, erziehen, bilden, üben (fr. trainer).

to sway, v. a. schwingen; führen, lenken; beherrschen (ags. swaeg).

rapine, rap'in, s. der Raub, die Gewaltthätigkeit (lat. B.).

to waste, verwüsten, verheeren (ags. westan, lat. vasto).

stratagem, s. die Kriegslust, List, Plan (gr. B.).

to attend, v. a. begleiten, folgen, gegenwärtig sein (l. attendere).

to harangue, v. a. (feierlich) anreden (fr. B. vom ahd. hring, Kreis, Versammlung).

to cackle, v. n. gackeln, gackern (engl. gaggle u. giggle).

brood, s. die Brut, Nachkommenschaft (ags. brod).

knave, s. der Bursche, Knecht; Bube, Schelm, Schurke (ags. enapa, Knabe, Knappe).

to commend, v. a. empfehlen, loben, preisen (l. B.).

to shun, v. a. meiden, fliehen, ausweichen (ags. scunian).

mighty, adj. mächtig, stark; gewaltig (sehr groß, ags. mihtig).

oration, s. die Rede, öffentliche Rede (lat. oratio).

to prize, zu einem gewissen Preise anschlagen, schätzen, hochhalten (fr. priser).

plentiful, reich, im Ueberfluß (engl. plenty, lat. plenus).

to enjoy, v. a. (mit Lust) genießen, sich einer Sache erfreuen (v. franz. la joie).

plain, adj. schlicht, einfach, froh; klar, deutlich (l. planus).

reign, f. Ged. No. 12.

tyrant-reign, Tyrannenherrschaft.

havock, s. Verheerung, Verwüstung, Gemetzel (w. hawog).

to thin, dünn machen, lichten (ags. adj. thinn).

petty, adj. klein, unbedeutend, gering (fr. petit).

clerk, s. der Geistliche; der Schreiber, Handlungsdiener (ags. cleric, cleric).

noon, der Mittag (ags. nōn, lat. nona).

to feed on, sich nähren von; i. u. p. fed (ags. fedan).

34. THE NATIVE LAND.

To breathe, athmen, leben (ags. B.).

dead, todt; geistlos, theilnahmslos (ags. B.).

step, s. die Fußstapfen; der Schritt, Tritt (ags. steap, holl. stap).

rapture, s. die gewaltsame Ergreifung; die Entzückung, Begeisterung (lat. raptus).

to swell, v. n. schwellen; anschwellen, stärker werden (vom Ton, ags. svellan).

bound, s. die Grenze; *boundless*, grenzenlos, unbegrenzt.
despite, s. die Bosheit, der Troß; in despite, of — zum Troß, troß (fr. le dépit, norm. despite).
pelf, das Geld, der Mamon (verw. mit pilfer, stehlen, erstehlen).
wretch, s. der elende Mensch; Troß, Wicht (agf. wraecca).
to concenter, v. a. in einem gemeinschaftlichen Mittelpunkt vereinigen, concentriren (engl. centrum).
to forfeit, v. a. sich einer Sache verlustig machen; verwirken (ein Gut, fr. forfaire).
renown, s. der Ruf, Ruhm (fr. renom).
vile, adj. gering, schlecht, niedrig (fr. vil, lat. vilis).
whence, adv. von wannen, von wo aus, woher (agf. hwanon).
to weep, wept, wept, v. a. beweinen, beklagen (agf. wepan).

Caledonia, das schottische Gebirgsland (im Norden der Bufen Clyde und Forth, von den Römern so genannt).
stern, ernst, streng, hart (agf. styrrn, starr).
nurse, s. Amme, Pflegemutter (fr. la nourrice).
heath, s. das Heidekraut, die Heide (agf. haeth).
shaggy, scheefig, geprenkelt; zottig, rauh (agf. sceacga, die Gotte).
to tie, tye, v. a. binden, knüpfen (agf. tian).
untie, entbinden, lösen.
to knit, v. a. knüthen, stricken; verbinden.
filial, adj. kindlich, verwandt (fr. filial).
rugged, adj. rauh, holperig, schroff (v. holl. ruig, das grobe wollene Zeug).

35. A BALLAD OF THE HERMIT.

To turn, v. n. sich wenden, sich umkehren, (anders) werden (agf. turnan, tyrnan, lat. torno).
gentle, adj. siehe No. 31.
hermit, s. der Eremit, Einsiedler, Waldbruder (gr. eremites).
dale, s. das Thal (dän. u. schwed. dal).
guide, führen, leiten (fr. guider).
lone, adj. einsam; ledig; (fr. loin, dän. lön), davon
lonely, adj. einsam.
yon, yond, yonder, adj. od. pron. jener, e, es; der, die, das — dort (agf. geond).
vale, das Thal (fr. le val, lat. vallis).
to cheer, aufheitern, siehe No. 28.
forlorn, adj. verloren, hilflos verlassen (agf. forloren).
lost, verloren, verirrt (part. adj. v. to lose).
to treat, treten, einhergehen (agf. traedan).
to faint, ohnmächtig, schwach, müde werden (ir. faine, adj., fr. faner).

wild, s. die Wildniß, Wüste (agf. W.).
immeasurably, adj. unermesslich (measure, Maas).
length, s. die Länge (agf. lengthe).
to lengthen, v. n. sich verlängern, ausdehnen.
to forbear, forbore, forborne, vermeiden, unterlassen; dulden (agf. forbaeran).
to tempt, v. a. versuchen, auf die Probe stellen (lat. tento, fr. tenter).
gloom, die Dürsterheit, das Dunkel (agf. glôm, düster, glômung, Zwielft).
faith, s. Glaube, Treue, Ehrlichkeit (w. fyz).
phantom, das Fantom, Geipenst (fr. le fantôme, gr. phantasma).
doom, s. das Urtheil; das Loos; das Verderben (agf. dom).
portion, s. der Theil, Antheil, die Portion; das Erbtheil.
good-will, s. das Wohlwollen.

free, frei, ungezwungen; freimüthig (agj. frig. freeo).
to bestow, v. a. geben, verleihen, gewähren (be u. stow, stauen).
rush, s. die Rinne (agj. rics, rise).
rushy, adj. von, aus Rinne.
couch, das Ruhebett, Lager (fr. coucher).
fare, s. das Fährgehalt; die Kost, Speise (v. agj. faran, fahren).
frugal, haushälterisch; mäßig, einfach (lat. frugalis).
to bless, v. a. segnen, impf. und pp. blessed u. blest (agj. bledsian).
blessing, s. das Segnen, der Segen.
flock, die Heerde (Schafe), der Flug (Vögel, agj. floce, gr. plope).
slaughter, das Schlachten, Blutvergießen (agj. slaege, schlachten).
to teach, taught, taught, v. a. lehren, unterweisen (agj. taecan).
to pity, v. a. Einen bemitleiden, bedauern (lat. pietas, fr. pitié).
guilt, die Schuld (agj. gylt).
guiltless, schuldlos, harmlos.
feast, das Fest, Gastmahl, der Schmaus (lat. festum).
scrip, die Tasche, das Säckchen (w. yscrap, neulat. scrippum).
to supply, v. a. ergänzen, ersetzen; versehen, versorgen mit (lat. suppleo).
pilgrim, der Pilger, Pilgrim, Wallfahrer (lat. peregrinus, fr. pèlerin).
dew, s. der Thau (agj. deaw).
accent, der Accent, die Aussprache, der Ausdruck, die Sprache, d. Wort (lat. B.)
mansion, s. das Wohnhaus, die Wohnung (lat. mansio).
astray, adv. irre; to lead astr. irre führen (a, Präf. u. stray).
store, s. die Menge, der Vorrath (agj. stor).
thatch, s. das Stroh (zum Dachdecken); das Strohdach (agj. thac).

wicket, s. das Pförtchen, Thürchen (fr. le guichet).
latch, die Klink, der Drücker (Tasche, it. laccio).
busy, siehe 1.
crowd, siehe 34.
trim, adj. fest, dicht, in guter Ordnung (agj. trum).
to trim, v. a. putzen, zurecht machen, (das Feuer) schüren.
to press, drücken, pressen; drängen, nöthigen (durch Zureden u., fr. presser, lat. premo).
legendary, adj. aus Legenden bestehend, fabelhaft, märchenhaft (legend, lat. legenda).
skill, s. die Geschicklichkeit (agj. scylan, theilen).
skilled, adj. geschickt, geübt, bewandert in.
to beguile, siehe S. 3, Anm. 6.
sympathetic, sympathetisch, mitfühlend, theilnehmend (gr. B.)
mirth, Freude, Heiterkeit (agj. mirth, myrth).
trick, s. der Kniff, das Kunststück, der Streich (altfr. triche, trügen).
to try, v. a. versuchen, probiren (fr. trier).
kitten, s. das Kätzchen, die Kitz (cat).
cricket, s. die Grille, das Heimgen (w. cricell).
chirrup = chirp, zirpen.
to crackle, knackern, knistern (v. crack, s., fr. crac, craquer).
fagot, der Reisbüschel, die Welle (w. fagot, fr. le fagot).
charm, s. der Zauber, Reiz, das Zauber mittel (fr. le charm, agj. cirm).
to impart, v. a. mittheilen, verleihen, geben (lat. impertior).
to soothe, siehe Voc. 6.
woe, das Wehe (agj. vâ).
grief, s. der Gram, Kummer, Schmerz (holl. u. fr. grief).

36. ON THE DEATH OF A FRIEND.

Frail, adj. gebrechlich, schwach; sündhaft (fr. frêle).

union, s. die Vereinigung, Verbindung; der Verein (lat. unio).

blest, siehe Voc. 34.

flight, s. die Flucht, die Flug (agf. flight).

clime, gew. climate, s. der Erdstrich, das Klima (gr. klima).

sure, adj. sicher, gewiß, zuverlässig (fr. sûr).

affection, s. die Gemüthsbewegung, Neigung, Liebe (lat. B.).

transient, adj. vorübergehend, flüchtig (lat. B.).

spark, s. der Funken (agf. spearce).

to expire, v. n. aushauchen; verschwinden, sterben (lat. exspiro).

to translate, an einen andern Ort bringen, versetzen, verbringen; übersetzen (lat. transfero).

sphere, s. die Kugel; Sphäre; der Kreis, Bereich (gr. sphaira).

37. TURN FORTUNE TURN THY WHEEL.

Wheel, das Rad, die Scheibe (agf. hweol, hweohl).

proud, stolz (agf. prût).

smile, das Lächeln.

frown, die Stirne runzeln; subst. der finstere, düstere Blick; das Grollen (v. fr. (re)frogner).

hoard, der Vorrath, Haufen, Schatz (agf. hord).

lord, der Herr, der Oberherr (agf. hlaforð).

to stare, starren (agf. starian).

crowd, das Gedränge, die Menge, der Haufen, der Pöbel (agf. croda).

shadow, der Schatten, Schein (agf. sceado, sceadu).

cloud, die Wolke, Dunkelheit (Nebenf. v. clod, Dunstmasse).

38. NIGHT.

To close, v. n. sich zuthun od. schließen (fr. clos pp. v. clore, lat. claudo).

to ache, ¹ake, v. n. wehe thun, schmerzen (agf. ace, s.).

delight, s. Vergnügen, Lust, Wonne (lat. deliciae).

delightful, adj. ergötlich, angenehm.

to blend, v. a. vermischen, vermengen (agf. blendian).

fantastic, abenteuerlich, seltsam, wunderlich (fr. fantastique, gr. phantasia).

to beguile, siehe Voc. 6.

toil, s. die Arbeit, Beschwerde, Mühe (agf. teolan, tiolan v.).

yield, siehe Voc. 21.

furrow, s. die Furche, Rinne (agf. fur, furh).

sage, weise, klug; subst. der Weise (fr. sage).

to plough oder *plow*, v. a. pflügen, ackern (agf. ploge s.).

classic u. *classical*, klassisch, musterhaft, classic field, Feld, Gebiet der Klassiker.

to pray, v. n. beten zu; flehen (lat. precor).

to draw, drew, drawn, v. a. ziehen, zeichnen (agf. drayam, lat. traho).

to withdraw, sich zurückziehen, abziehen.

desert, de'sert, adj. verlassen, öde, wüst (lat. B.).

haunt, s. der Aufenthalt; das Lager, die Höhle (v. fr. hanter, oft besuchen).

to tread, trod, trod, u. trodden, v. n. treten, betreten; (agf. troedan).

bliss, s. die Seligkeit, Wonne (agf. B.).

to cease, v. n. aufhören, nachlassen (fr. cesser, lat. cesso).

39. RULE BRITANNIA.

To rule, v. a. u. n. herrschen, beherrschen, regieren (agf. regol, s. fr. règle).
asure, a'zhur u. azh'ur, himmelblau, hochblau (pers. lasurd, fr. azur).
main, s. das weite Meer, die hohe See, siehe Voc. 31.
charter, s. die Urkunde, der Freibrief. (fr. la chartre, lat. charta).
guardian, s. Vormund; Hüter, —angel, Schutzengel (fr. le gardien).
sing, i. sang u. sung; p. sung, singen, (agf. singan).
turn, das Drehen, die Wendung, die Reihe (agf. turnan v., lat. torno).
to fall to, v. n. zufallen, unterliegen.
to flourish, v. n. blühen, gedeihen, in Ansehen stehen (lat. floresco).
majesty, s. die Majestät, Würde, Erhabenheit (lat. majestas); davon
majestic, erhaben u.

stroke, s. der Streich, Schlag (v. strike).
blast, s. die schädliche Luft; der Windstoß, Wind (agf. blaest).
to root, v. a. wurzeln machen (v. dän. rod, lat. radix); meist
rooted, pp. eingewurzelt.
haughty, adj. hoch, stolz, übermüthig (fr. haut).
to tame, v. a. zähmen, bezähmen (agf. tamian).
arouse, v. a. aufwecken (v. Schlaf), wecken, erregen (brausen?).
rural, ländlich, zu Land (lat. rus).
to repair, v. n. sich begeben, sich verfügen zu, in, an (altfr. repaier, lat. repatriare).
match, s. Person oder Sache, die einer andern an Stärke gewachsen ist, gleichkommt (agf. maca, gemaca).
matchless, ohne Gleichen, unvergleichlich.

40. ASPIRATIONS OF YOUTH.

To conquer, v. n. siegen; v. a. erobern (fr. conquerir, lat. conquiro).
to climb, glimmen, klettern (agf. climan, climban).
welfare bilde mit Hilfe v. fare, fahren, Fahrt.
to delve, v. a. graben, aushöhlen (agf. delfan).
gem, s. das Auge, die Knappe; der Edelstein (lat. gemma).

onward, adv. vorwärts, weiter (agf. onward, onweard).
celestial, adj. himmlisch (lat. caelestis).
then, conj. u. adv. denn, daher, darum; also (folglich, agf. thanne).
to knit, siehe 34.
fire, das Feuer; —side, das Kamin, der Herd (agf. fyr).
roam, v. n. einherstreifen, herumischweifen (w. rhamu, verw. m. ramble).

41. THE BURIAL OF SIR J. MOORE AT CORUNNA.

Dim, dunkel, trübe; blöde (agf. dim, dän. dum).
to burn, i. u. pp. burned u. burnt v. a. brennen, verbrennen (agf. bernan, baernan).
coffin, s. der Sarg (norm. cofin, gr. cophinos, Korb).
sheet, s. etwas Ausgedehntes; das Bettuch, Leintuch (agf. sceat, scyta).

shroud, die Bedeckung, der Schutz; Grabtuch, Sterbekleid (agf. scrud).
martial, zum Kriegsgott oder dem Planeten Mars gehörig; kriegerisch, Kriegs.... (lat. martialis).
sorrow, Kummer, Trauer, Betrübnis (agf. sorg).
stead, s. die Stelle, die Statt; der Platz (agf. stede),

steadfast, adj. fest, standhaft (stand= fest).
to gaze, starren, stieren, anstarren (gr. agazomai?).
to hollow, adj. höhlen, aushöhlen (agf. hol).
narrow, enge, schmal; kurz, knapp (agf. neara, nearo),
to smooth, v. a. glatt, eben machen (agf. smethe, smoeth, adj.).
pillow u. *billow*, siehe 5.
foe, s. der Feind, Gegner (agf. fah, v. fean, hassen).

to upbraid, v. a. Einen beschuldigen, einem Vorwürfe machen; einen schelten (agf. upgebredan).
reck, v. n. sich kümmern um; achten, anschlagen (agf. recan, reccan).
task, Arbeit, Aufgabe, Geschäft (fr. la tâche, w. tasg).
random, adj. auf's Gerathewohl gethan oder geschehen (agf. randun).
a random shot, ein Schuß in's Blaue.
gory, adj. mit geronnenem Blut bedeckt, blutig (v. agf. gore).

42. A PSALM OF LIFE.

Life, s. das Leben (agf. lif, lyfe).
to mourn, trauern, in Trauer gehen (agf. murnan, lat. moereo).
mournful, adj. traurig, trauervoll.
number, die Zahl; das Klangmaß, der Rhythmus; Melodie, Weise (fr. le nombre, lat. numerus).
to slumber, v. n. schlummern, leicht schlafen (agf. slumerian).
real, zu Dingen, (nicht zu Personen) gehörig, wesentlich, sächlich, wirklich (neulat. realis, fr. réal).
goal, das Mal auf der Rennbahn; das Ziel, der Zweck (fr. gaule).
to speak, spoke, spoken u. spoke, sprechen (agf. spaecan, specan).
to destine, ²destin, v. a. bestimmen, festsetzen; widmen (lat. destino).
far, adj, comp. farther u. further z., fern, entfernt (agf. feor, fior, v. faran).
to fleet, v. n. flott sein, dahin schwimmen, dahineilen, — schwinden (verw. to flit, flattern).
stout, adj. trozig, halsstarrig; herzhast, kühn (holl. stout).
to muffle, verhüllen, mummen; umwinden, (v. d. Trommel) dämpfen (holl. mofielen, muffeln).

to beat, beat, beat u. beaten, v. n. schlagen, klopfen (agf. beatan, gebeotan).
bivouac, auch biovac, s. die Feldnachtwache; d. Feldnachtlager, Bivouak, Beiwache (fr. W.).
dumb, adj. stumm (agf. dum).
cattle, das Vieh, das zahme Vieh (norm. catal, chastel).
to trust, v. a. trauen, glauben (somebody, holl. trost, agf. treóvsian).
overhead, adv. oben, droben (over u. head).
to remind, Einen erinnern, mahnen (re u. mind, Sinn).
sublime, adj. erhaben, hoch (lat. sublimis).
print, s. der Eindruck, die Spur, das Zeichen (lat. primo).
footprint, die Fußspur.
solemn, sol'em, adj. feierlich, ernst (lat. solennis).
forlorn, siehe 34).
to shipwreck, v. n. scheitern, stranden, Schiffbruch leiden (ship und wreck).
to be up, auf sein, munter sein.
to achieve, v. a. ausführen, vollführen, vollenden (fr. achever).
to pursue, v. a. verfolgen, wohnach streben, betreiben (fr. poursuivre, lat. persequor).

43. THE DESTRUCTION OF SENNACHERIB'S ARMY.

Senácherib, Sanherib.
fold, die Hürde, Schafhürde, der Pferch
 (agj. fald, falde).
cohort, s. die Cohorte, der Trupp
 Krieger, bei den Römern $\frac{1}{10}$ einer
 Legion (4000—6000 Mann, l. W.)
to gleam, glänzen, schimmern, funkeln
 (v. agj. gleam u. glaem).
sheen, s. der Glanz, die Helle (v. agj.
 scene oder seen).
spear, s. der Speer, Speiß (agj. speare,
 spere).
to wither, v. n. welken, vertrocknen,
 verdorren (verwittern).
host, s. das Heer, die Schaar; der
 Schwall (von Fragen z. B.; lat.
 hostis).
spread, siehe Voc. 4.
wing, siehe Voc. 7.
blast, s. Luftstoß, Pesthauch, Entzündung
 durch den Blitz u. j. w.
 (agj. W.)
foe, Feind (agj. fâ, fâh, desselben Stam=
 mes wie fiend, v. agj. gefâh,
 haßen).
to wax, waxed, p. waxed u. waxen,
 wachsen, werden (agj. weaxan,
 wachsen).
deadly, adj. den Tod bringend; todts=
 ähnlich, leichenhaft.
chill, kalt, frostig, schaurig (v. agj. cele,
 cyle, lat. gelu).
to heave, sich heben, schwellen (agj.
 heafan, hefan).
steed, s. das Roß, Streit-, Kampf-,
 Schlachtroß (agj. stede).
nostril, s. das Nasenloch, die Nüster
 (agj. noselthyr).

to roll, rollen; fallen; sich drehen,
 gehen (fr. rouler).
foam, s. der Faum, Schaum (agj.
 faem, fam).
to gasp, v. n. schnaufen, keuchen,
 schnappen (gispa).
turf, s. der Torf, Rasen (auch tward,
 sod genannt, agj. tyrf).
spray, s., der See schaum, das Flug=
 wasser (agj. sprêgan; verw. mit
 spreuen, sprühen).
surf, die Brandung, Biedersee (verw.
 mit surge, lat. surgo).
to distort, v. a. verdrehen, verziehen,
 verzerren (lat. distorto).
brow, die Augenbraue, die Stirn (agj.
 braew, brouwa).
mail, s. das Panzerringelchen, der
 Panzer (fr. la maille).
tent, s. das Zelt, Gezelt (w. tent,
 fr. la tente).
to lift, v. a. heben, aufheben, lüpfen,
 unlifted, unerhoben (schwed. lyfta).
wail, s. die Klage, Wehklage (isl.
 vaela).
idol, s. der Göze, Abgott; das Götzen=
 bild, Idol (gr. eidolon).
might, s. die Macht, Gewalt (jetzt
 strength, force, agj. might,
 meht).
to smite, i. smote, pp. smitten und
 smit, v. a. schlagen, treffen, er=
 schlagen (agj. smitan, schmeißen).
to melt, v. n. schmelzen, zerfließen,
 vergehen (agj. meltan).
glance, s. der Glanz, Schimmer; Blick.

44. CHILDE HAROLD'S ADIEU TO ENGLAND.

To fade, welken, verbleichen, dahin=
 schwinden (lat. vado).
breaker, siehe 28, Anm. 7.
to roar, siehe 28, Präpar.
to shriek, v. n. schreien, freischen (schw.
 skrika).

mew, s. die Möwe, sea-mew, Seemöwe
 (agj. maew).
flight, siehe 7, Präpar.
awhile, adv. (eine Weile), eine Zeit
 lang (a, praef. u. while).

birth, s. Geburt; to give b., hervorbringen (ags. bird, beorth).
to hail, v. a. grüßen, begrüßen, einem Schiffe zurufen (ags. hâl).
main, siehe voc. 31.
sky, siehe S. 40. Anm. 1.
to desert, verlassen (fr. deserter, lat. desero).
hall, s. die Halle, der Saal; der Wohnsitz eines Gutsherrn (ags. heal, holl. hal).
hearth, s. der Herd (ags. heorth).
desolate, adj. unbewohnt, öde, einsam (lat. desolatus).
weed, s. Unkraut; die Schlacke (ags. weod).
to gather, v. n. sich sammeln, ansammeln (ags. gaderian).
to howl, v. n. heulen (holl. huilen, lat. ululo).
gate, Thor, Pforte (ags. B.).
dread, v. a. fürchten, sich fürchten vor etwas (ags. draed).
billow, siehe Voc. 5.
or, adv. oder, entweder . . . oder (ags. other).
gale, siehe Voc. 27.
dash, v. a. schlagen, stoßen (mit Heftigkeit); streichen (aus, über, ab; dän. dask, schott. dush).
swift, schnell, flüchtig, reißend (ags. B.).
falcon, s. der Falke (fr. le faucon).
merrily, siehe Voc. 11.
shrill, adj. gellend, heß, durchdringend (vom Tone; w. grill).
wave, siehe Voc. 5.
to marvel, v. n. sich wundern, staunen (fr. la merveille).
save, imperat. v. to save, außer, ausgenommen (lat. salvo, das franz. sauf).
above, adv. oben, da oben (im Himmel; ags. abufan etc.).
to bless, segnen, siehe Voc. 6.
fervently, brennend, inbrünstig (lat. fervens).
sore, s. die schmerzhafteste, wundete Stelle (ags. sar).
sorely, adv. schwer, schmerzhaft, schmerzlich, arg.

lad, s. Junge, Knabe (ags. leód, ir. lath).
to become, v. a. einem anstehen, geziemen (ags. becuman).
hither, adv. hierher, hierhin (ags. hither, hider).
stanch, fest, stark (prov. estanc, unwandelbar, v. l. stagnare).
yeoman, s. der Freisasse, Diener (ags. gemoene, gemein).
groom, s. der Burche, Stallknecht, Reitknecht (pers. garma).
foeman, der Feind (im Kriege, foe).
to shiver, v. n. in kleine Stücke, Splitter zerfallen; schauern, zittern (Schiefer; schiefen).
gale, s. der friische Wind; der Sturm (holl. gal).
to deem, v. a. achten, dafürhalten, urtheilen, denken (ags. deman).
to tremble, zittern, beben (fr. trembler, lat. tremo).
to blanch, weiß machen, bleichen (fr. blancher).
spouse, Bräutigam, Braut; Gemahl, Gemahlin (fr. époux, épouse, lat. sponsus).
to border, v. n. angränzen, anstoßen (v. fr. border, bordure).
to gainsay, v. a. bestreiten, läugnen; widersprechen (Jemand; ags. gegn, gên u. say).
mood, Gemüth (ags. môd, goth. môds).
to groan, v. n. stöhnen, seufzen, ächzen (ags. granian, grunan).
perchance, adv. vielleicht, von ungefähr (chance u. per).
to whine, v. n., weinen, winzeln (ags. wanian).
ere, adv. ehe, eher, bevor (ags. aer).
to tear, v. a. reißen, zerreißen (ags. taeren, fr. tirer, zerren).
bark, barque, s. die Barke; das Lastschiff (fr. la barque, russ. barca).
athwart, prp. quer über, über, durch (a, prf. u. thwart).
brine, s. das Salzwasser (des Meeres), die See (ags. bryne).
to foam, v. n. schäumen (ags. fâm, d. feim, z. B. abgeseimt).

to fail, v. a. verlassen, im Stich lassen;
einem fehlen, gebrechen (franz.
faillir, lat. fallo).

cave, s. die Höhle, die Gruft (fr. la cave,
lat. cavea).

45. THE SEA.

Mark, s. das Merk, Merkmal; Ziel
(agf. marc, fr. la marque).

bound, die Grenze, Schranke, das
Ziel (siehe 1, Präpar.)

to mock, v. a. nachahmen, nachäffen;
verspotten, necken (fr. moquer,
gr. mokao).

to cradle, v. a. in eine Wiege legen;
wiegen (agf. W.).

wheresoever, conj. wo auch immer,
wohin auch (v. where, so u. ever).

matter, die Materie; der Stoff; Sache,
die Bedeutung, Wichtigkeit
ders. (fr. la matière, l. materies).

what matter, was bedeutet, was
thut das.

to ride, rode, rid und ridden, v. n.
reiten, fahren (zu Wagen u. Schiff;
agf. ridan, holl. ryden).

but, außer, nur, aber (agf. bûtan,
entstanden aus be-utan = extra,
sine, nisi).

dull, adj. stumpf, trübe; dumm, lang-
weilig (agf. dvol, dol).

backwards, adv. rückwärts, wieder
zurück (back, Rücken).

billowy, adj. wogig, wogend (billow,
Woge).

to seek, sought, saught, suchen, auf-
suchen (agf. secan).

whale, s. der Wallfisch (agf. hwal,
hwael).

noise, das Geräusch, Getöse, der Lärm
(fr. W., lat. noxa); davon

noisy, lärmend, geräuschvoll.

to whistle, pfeifen; jausen (agf.
hwistlan, lat. fistulo).

porpoise u. *porpus*, s. das Meerſchwein.

dolphin, s. der Delphin, Tumbler;
der Dauphin (ehem. Kronprinz v.
Frankreich (lat. delphinus, fr.
dauphin).

to bare, v. n. kahl, nackt machen, ent-
blößen (agf. abarian).

outcry, s. das Geschrei; der Ausruf
(out u. cry).

to welcome, bewillkommen, willkommen
heißen, — to, zu etwas (agf. wil-
cuma, adj.)

full, adv. völlig, ganz; gerade, genau,
voll—, (agf. W.)

calm, der Ralm, die Windstille; Ruhe
(agf. W.)

strife, Streit (altfr. estrif).

to range, v. n. gereiht, geordnet, ge-
stellt sein; sich reihen (fr. le
rang, ranger).

46. HEBREW HYMN.

Hebrew, hebräisch.

of, prp. von, unter u.; für by, von,
durch (agf. of, dtſch. ab, lat. ab).

bondage, s. Knechtschaft, Dienstbarkeit
(agf. bond, Band).

to move, v. n. sich bewegen, einher-
gehen; marschiren, ziehen
(lat. moveo, fr. mouvoir).

awful, voll Ehrfurcht, furchtbar
(aw u. full).

smoke, s. der Schmauch, Rauch (gr.
smoca, holl. smouc).

pillar, s. der Pfeiler, die Säule (fr.
le pilier, lat. pila).

crimson, karmesinroth, hochroth (arab.
kirmizon).

choral, adj. zum Chor gehörig; Chor..
(v. chorus).

choral hymn, Chorgeſang u.

trump, s. die Trompete (it. trompa).

timbrel, s. die kleine Trommel, Hand-
pauke (span. tamboril).
to pour, siehe S. 1, Anm. 2.
portent, *port'ent*, s. die Vorbedeutung,
der Vorbote, das Vorzeichen
(zu etwas Schlimmen, lat. W.).
to amaze, v. a. erschrecken, verlegen
machen, in Staunen setzen (vs. v.
maze, der Irrgang).
lone, einsam, einzeln; verwittwet (dän.
lön, fr. loin).
to temper, v. a. mäßigen, mild ma-
chen, mildern (lat. W.).
to stoop, v. n. sich bücken, sich beugen,
neigen (agf. stopian).
censer, d. Rauchfaß (n. *to cense*, fr.
encenser).
stream, Strom (agf. stream).

jest, s. der Scherz, Gegenstand des
Scherzes (span. und port. chiste).
scorn, s. die Verachtung, der Spott,
Hohn (v. it. seherno, lat. sperno).
gentile, der Heide; der Vornehme
(lat. gentilis).
to beam, strahlen (agf. beam).
goat, s. die Geiß, Ziege (agf. gaet,
holl. geit).
ram, s. der Schafbock, Widder (agf. W.).
to prize, v. a. anschlagen, schätzen,
hochhalten (fr. priser).
contrite, adj. abgenutzt; zerfniricht,
reuevoll (lat. W.).
to accept, v. a. annehmen, gelten
lassen (lat. accipio).
accepted, wohl aufgenommen, ange-
nehm.

47. SATURDAY.

Saturday, der Samstag, Sonnabend
(agf. saeterdaeg, Saturnis day).
to get, als v. n. got, got und got-
ten, gelangen, werden; *to get*
up, aufstehen (agf. getan, gytan).
to toil, v. n. arbeiten (mühsam), sich
quälen (teolan, tiolan).
folk u. *folks*, s. das Volk, die Leute
(agf. fole).
(*plate*, s. die Platte; der Teller; das
Silbergeräth (v. gr. platys).
taste, das Kosten, Schmecken; der
Geschmack (v. it. tastare, fr.
tâter).
neat, adj. nett, sauber, rein (fr. net,
l. nitidus).
to shake, shook, shaken, v. a. schüt-
teln, abschütteln (agf. sceacan).
to scour, v. a. scheuern, putzen, fegen
(agf. scour, goth. skauron).
cup, s. die Schale, Tasse; der Kelch
(agf. cop, cupp).
board, s. das Brett, Bord; der Tisch,
die Tafel (agf. bord u. bred).
cupboard, d. Speise-, Geschirrschrank.
grate, s. das Gitter, der Feuer-, Ra-
minrost (l. crates, it. grata).

to mend, v. a. ausbessern, flicken (l.
emendo).
to string, strung, strung, v. a., bin-
den; besaiten; reihen, auf-
reihen (v. agf. string, Strang).
tape, s. das schmale Band, der Strei-
fen (agf. taeppe).
pink, das Auge, Auglein; die Nelke,
das Bläßroth, Rosenroth
(w. pine).
heed, s. die Hut, Acht (agf. hedan,
hüten).
to take heed of, etwas in Acht neh-
men.
ancient, adj. alt, ehemalig (fr. ancien,
lat. antiqua).
to stop, v. a. durch ein Hinderniß
sperrern, hemmen; v. n. stille
halten, stehen bleiben (agf.
stoppjan, holl. stoppen).
vase, s. das Gefäß, Zinngefäß, die
Vase (fr. W., lat. vas).
lichen, ³lik'en, ³s. die Flechte, Baum-
flechte (lat. W. v. gr. leichen).
stubble, die Stoppel (lat. stipula).
shelter, s. das Obdach, die Wohnung
(schw. skyla).

to shelter, v. a. decken, schützen, schützen.
scarlet, adj. scharlachfarben, roth sein (arab. shakara).

pimpernell, s. die Pimpinelle (lat. pimpinella).

48. THE GIANT AND THE DWARF.

Giant, der Riese (fr. géant).
dwarf, der Zwerg (agf. dwerg).
bargain, Handel, Kauf, Kaufvertrag, Vertrag.
champion, der Kämpfer, Kämpfe, Streiter (fr. W.).
injury, die Beschädigung, Schaden, Verletzung.
to do injury, Schaden thun, schaden.
fierce, heftig, ungestüm, hitzig (fr. fier, lat. ferus, wild).

to relieve, erleichtern, ablösen, befreien (lat. relevo).
adventurer, Abenteurer, Glücksritter, Wagehals (fr. aventurer).
sport, das Spiel, die Unterhaltung, Belustigung, der Spaß, abgeführt aus disport, Zeitvertreib, Kurzweil.
reward, Lohn (vom altfr. rewerdoner, (re)guerredoner, belohnen).

49. PLEA FOR MERCY.

Quality, die Beschaffenheit (einer Sache), Quantität, Güte; Sinnesart, Art (lat. W.).
mercy, die Barmherzigkeit, das Mitleid, die Gnade (fr. la merci, v. lat. merces, mlat. für misericordia).
to strain, ziehen, renken, spannen; zu weit ausdehnen, zwingen (altfr. straindre, lat. stringere).

heaven, der Himmel (agf. heofen, zum Stamme himan, bedecken).
to become, v. a. (Einem) anstehen, (Einen) kleiden; geziemen, sich schicken.
dread, Furcht (agf. draed, draedan. Furcht, fürchten),

50. FORTITUDE AND PERSEVERANCE.

To observe, beobachten, wahrnehmen (lat. observo).
fortitude, die Stärke, Seelenstärke, der Muth.
perseverance, die Beharrlichkeit, Ausdauer (fr. W. vom lat. conscientious, gewissenhaft (vom lat. conscientia).
to devote, v. a. weihen, widmen (sich für etwas bestimmen, (l. devoveo).
forward, adv. vorwärts, bereitwillig (agf. foreveard, primus).
mischance, der Unfall, das Mißgeschick, Mißlingen (von mis und chance: die angels. Vorsilbe mis,

miss, sowie die franz. més, mé auf das lat. minus = weniger, nicht recht u. zurückzuführen).
want, s. Mangel (aus dem altn. vanta; agf. vanian).
game, Spiel, Waidwerk, Jagdspiel (agf. gamen, altengl. gammon = sport, play, nonsense).
glance, s. Glanz, Blick, Blick (altn. glan, glans = nitor).
predominate, vorherrschen hervorstecken (v. l. prae u. dominor).
casualty, ⁴cash'ualty, ¹⁴die Zufälligkeit, ¹d. Zufall, d. Ungefähr (v. lat. casus).

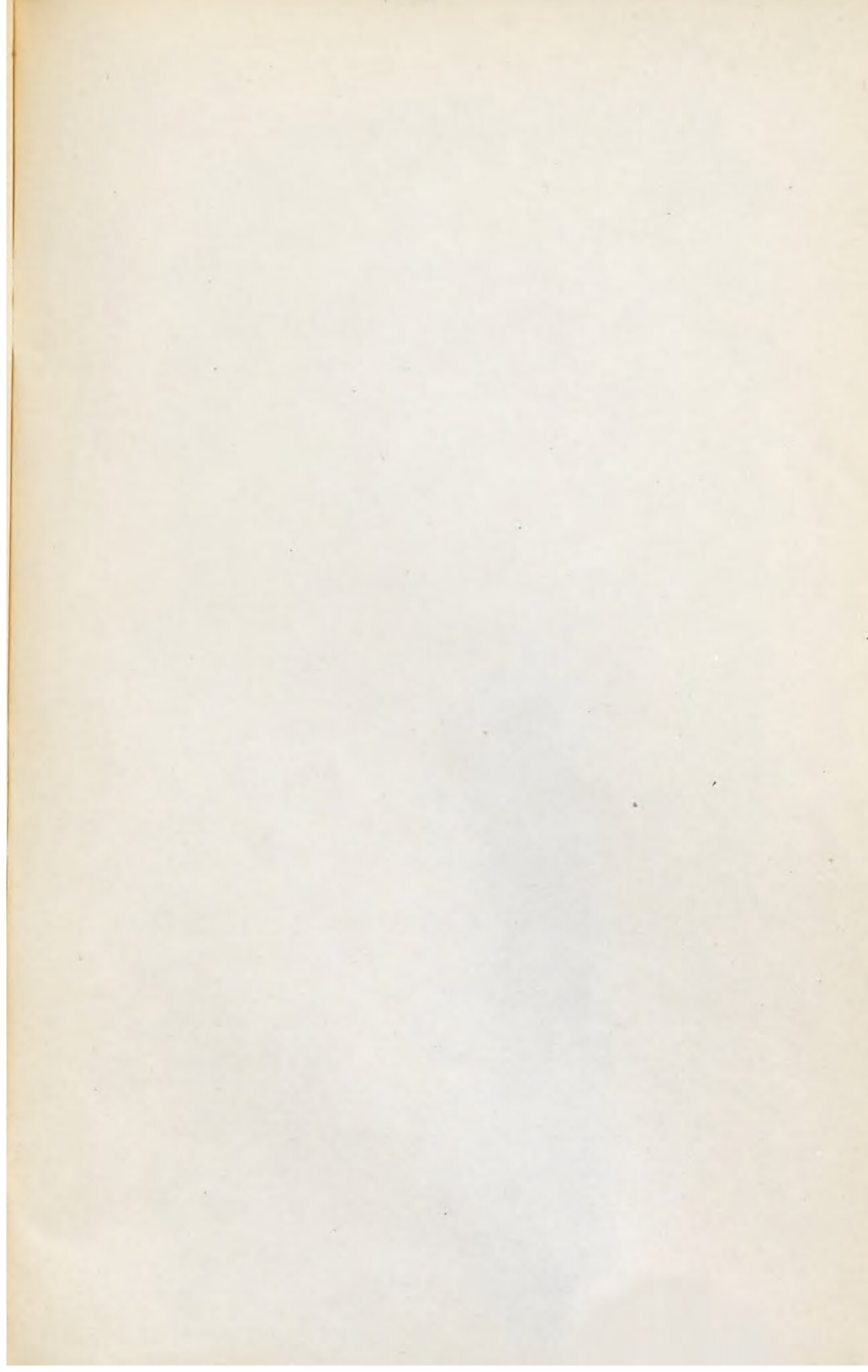
Erklärung

der in den Anmerkungen und in der Präparation vorkommenden
wichtigsten Abkürzungen.

agf.	bedeutet	angelsächsisch.
altengl.	"	altenglisch.
altfr.	"	altfranzösisch.
dän.	"	dänisch.
fr.	"	französisch.
gr.	"	griechisch.
goth.	"	gothisch.
holl.	"	holländisch.
ir.	"	irisch.
isl.	"	isländisch.
it.	"	italienisch.
l. od. lat.	"	lateinisch.
mhd.	"	mittelhochdeutsch.
nhd.	"	neuhochdeutsch.
port.	"	portugiesisch.
russ.	"	russisch.
span.	"	spanisch.
schw.	"	schwedisch.
w.	"	wallisisch, welsh.
wj.	"	wahrscheinlich.

Druckfehler.

S.	25	Anm.	2	ließ	1801	statt	1806.
"	26	"	7	"	jusqu'à ce que	statt	jusqu'à etc.
"	48	"	10	"	none	statt	non.
"	70	"	3	"	lover's	statt	lovers.
"	72	Zeile	9	ist	zu setzen	der Dichter	"Alf. Tennyson".
"	74	Anm.	1	ließ	die Orte	liegen	statt sie liegen.
"	92	Zeile	15	"	1807	statt	1870.
"	104	Anm.	1	Zeile	6	ließ	Schriftsteller statt Dichter.
"	135	Zeile	39	ließ	1709	statt	1609.
"	144	"	36	"	1855	statt	1835.
"	145	Anm.	2	"	Wéstmörland	statt	Wéstmörland.
"	153	Zeile	20	"	1798	statt	1789.



Introduction

The purpose of this book is to provide a comprehensive overview of the various aspects of the human mind and its functions. It is intended for students of psychology and for anyone interested in understanding the complexities of human behavior.

Chapter I: The Mind and Its Functions

The mind is a complex and mysterious organ that has fascinated humanity for centuries. It is the seat of our thoughts, feelings, and actions, and its functions are the subject of much scientific inquiry.

In this chapter, we will explore the various functions of the mind, from perception and attention to memory and reasoning. We will also discuss the relationship between the mind and the body, and the role of the brain in mental processes.

The first function of the mind is perception, which is the process by which we receive and interpret information from the environment. Perception is a complex process that involves the integration of sensory input with our knowledge and experiences.

Attention is another important function of the mind, which allows us to focus on a specific task or object while ignoring other distractions. Attention is a limited resource, and we must learn to manage it effectively in order to perform our daily activities.

Memory is the ability to store and retrieve information from the past. It is a fundamental function of the mind that allows us to learn from our experiences and make decisions based on past events.

Reasoning is the process by which we use logic and evidence to draw conclusions and make decisions. It is a higher-level function of the mind that allows us to solve problems and make sense of the world around us.

The relationship between the mind and the body is a complex one. The brain is the physical organ that supports the mind, and it is responsible for all of the mental processes that we experience.

However, the mind is not simply a passive recipient of information from the brain. It is an active participant in the process, and it can influence the way the brain functions.

For example, our thoughts and feelings can affect our heart rate and blood pressure. Our beliefs and attitudes can influence our behavior and our health.

Understanding the relationship between the mind and the body is one of the most important goals of psychology. It is only by studying the mind in its full complexity that we can truly understand ourselves and the world we live in.

Conclusion

In conclusion, the mind is a remarkable and complex organ that has the ability to learn, grow, and change. It is the source of our creativity and our potential, and it is the key to understanding the human experience.

By studying the mind and its functions, we can gain a deeper understanding of ourselves and the world around us. We can learn how to improve our mental health and our ability to live a fulfilling life.

I hope that this book has provided you with a comprehensive overview of the various aspects of the human mind and its functions. I encourage you to continue your study of psychology and to explore the many mysteries of the mind.

Thank you for reading this book. I hope you found it interesting and informative. Please feel free to contact me if you have any questions or comments.

Yours truly,
Dr. John Doe

Dr. John Doe is a professor of psychology at the University of California, Berkeley. He has published numerous articles on the topics of perception, attention, and memory.

He is also the author of several books on psychology, including "The Mind and Its Functions" and "The Science of the Mind".

Dr. Doe is a member of the American Psychological Association and the Society for Experimental Psychology. He is also a frequent speaker at conferences and seminars on psychology.

Im Verlage von Fr. Neumann in Weinheim ist ferner erschienen:
Im Großherzogthum Hessen zur Einführung angeordnet, laut Ministerial-Erlaß.

Lehrbuch

für den

Rechen-Unterricht

in den deutschen Schulen.

Methodisch-praktisches Handbuch für den Lehrer
sowie für Präparanden-Anstalten und Schullehrer-Seminarien
bearbeitet von

J. Löser,

Lehrer der Mathematik am Gymnasium zu Baden.

2. verbesserte und umgearbeitete Auflage.

32 Bogen gr. 8^o geh. Preis 4 M.

Von demselben Verfasser sind ferner erschienen:

Praktisches Rechenbuch

für deutsche Schulen.

Nach der Münz-, Maaß- und Gewichtsordnung des deutschen Reiches in
stufenweiser Fortschreitung bearbeitet.

Aufgabenhefte für Schüler. 24. Auflage.

1. Heft à 30 S., 2. 3. Heft à 20 S., 4. 5. Heft à 35 S., 6. Heft à 40 S.

Elf Wandrechnentafeln.

Ein Lehrmittel für die ersten Stufen des Rechenunterrichts.
Beim Gebrauch des praktischen Rechenbuchs unentbehrlich.

Mit Gebrauchs-Anweisung.

Preis 2 M.

Praktisches Kopfrechenbuch

für deutsche Schulen.

Aufgabenhefte für den mündlichen Unterricht
in stufenweiser Fortschreitung bearbeitet.

1. Heft: Die vier Grundrechnungsarten.

2. Heft: Die Decimalen, gemeine Brüche und Geschäftsrechnungen.

Preis pro Heft 35 S.

Das Kopfrechnen in den deutschen Schulen.

Methodisch-praktisches Handbuch für den Lehrer.

Nach der Münz-, Maaß- und Gewichts-Ordnung des deutschen Reiches.

Preis gr. 8^o geh. 2,80 M.

Vom Gr. Bad. Oberschulrath empfohlen
laut Erlaß vom 23. Juni 1874.

Vom Herzogl. Sachsen-Meiningenschen Staatsminist. genehmigt, l. Erl. v. 2. Sept. 1876.

Finck, J.

Auswahl englischer Gedichte und Prosastücke für Schulen und zum
Privatgebrauch In vier Stufen geordnet und mit erklärenden Anmerkungen, Prä-
paration und kurzen Biographien der Dichter versehen von Dr. J. Finck.
Profess. am Gymnasium ... zu Baden

Weinheim 1878

P.o.angl. 125 g

urn:nbn:de:bvb:12-bsb11376883-1